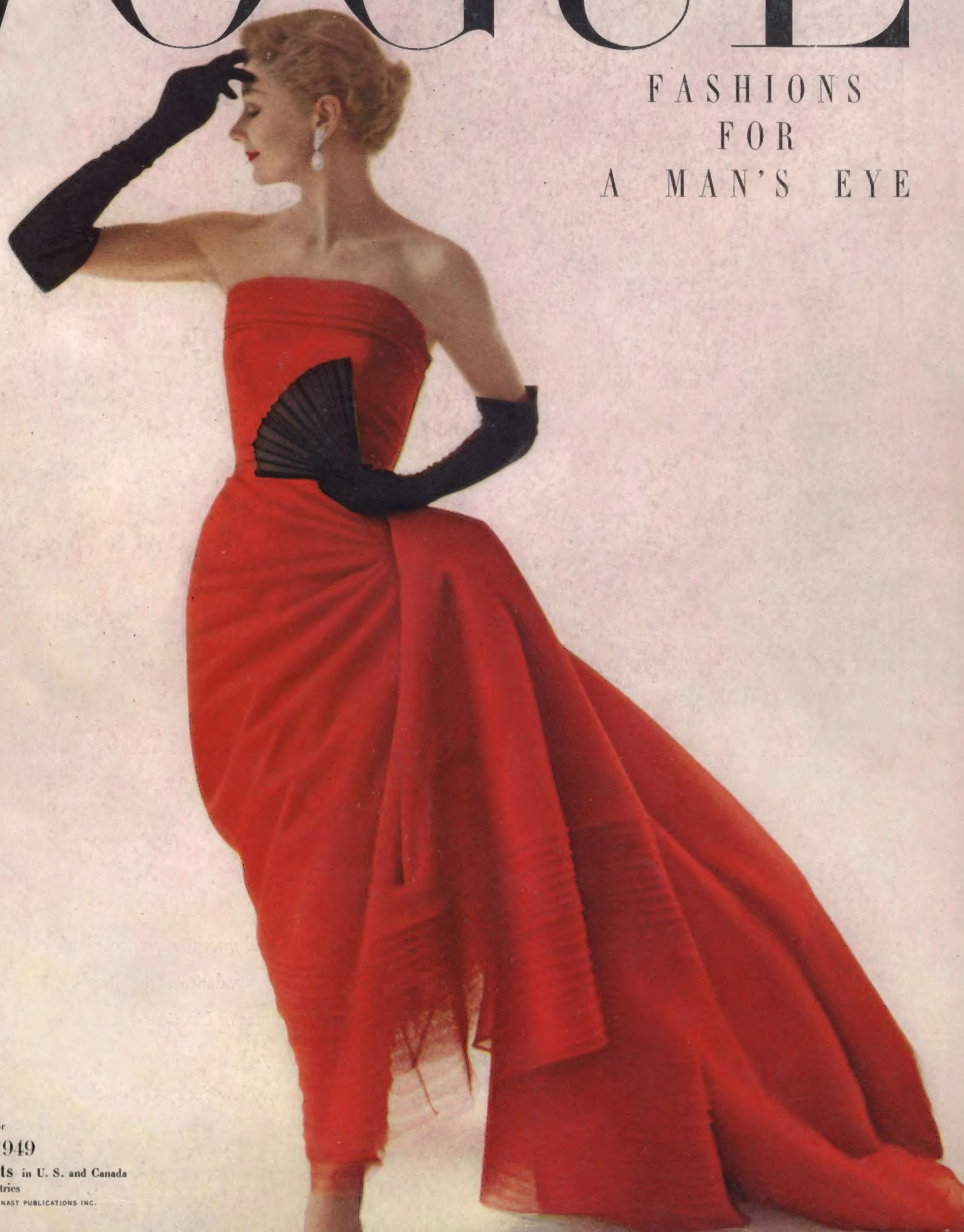
VOGUE

FASHIONS
FOR
A MAN'S EYE



ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair

November 1, 1949

Price 50 Cents in U. S. and Canada
$1.00 All Other Countries

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Bright, new gift idea—a slip and matching petticoat set. Sold separately, the slip in dress sizes 12 to 20, about $6. Petticoat in small, medium and large sizes, about $4.

GIVE HER *Textron Beauty this Christmas*

Wonderful winter pastel—Textron's new blue-green in a lovely slip and matching petticoat of finest rayon crepe. Gay as a Christmas display . . . with pretty, delicate trimming of nylon net and lace! Aqua Foam, Holiday Pink, White Christmas or Licorice.

Featured at leading stores throughout the country.

TEXTRON INC., Textron Building, 401 Fifth Avenue, New York 16, N. Y.

TEXTRON
REG. U.S. PAT. OFF.

BLOUSES • MENSWEAR • TRICOT LINGERIE • HOSTESS COATS • WOVEN LINGERIE

VOGUE TRADE EDITION

November 1st

"Fashions for a Man's Eye":

evening elegance goes to new lengths; takes on new additions

Elegance— its lengths:

Vogue says:

"FULL-LENGTH BALL DRESS; ROMANTIC IDEAL"*

"NEW QUESTION: HOW LONG IS AN EVENING DRESS?" (answers on pages 80 through 85): Vogue editors cite five specifics. We suggest that your pre-holiday evening stocks present the following likely successes. (1) "Controversial evening fashion . . . bare-topped, narrow-strapped slim sheath, day-length" (page 80). (2) The ball dress: "romantic ideal"—0″ from the floor (page 85). (3) New short dinner dress: sheath basis—14″ from the floor (page 83). (4) The uneven evening length (page 84), ?″ from the floor, is new. (5) Dinner news: "5″ clearance, narrow, slit" (page 82).

"AFTER-DARK DRESSES: PRICE A POINT" (pages 136 and 137): three dresses which equal six—"via detachable overskirts for a switch of silhouette".

Elegance plus:

Vogue says:

"NEW NIGHT LIGHTS: EVENING ACCESSORIES"*

"EVENINGS: SHORT DRESS, BRIGHT SHOES" (pages 102 and 103): now an important part of the silhouette, "the shoe, show-piece below short evening hemlines". Plan tie-in promotions with the short evening dress for your store's versions of the scroll pump; the naked dancing sandal; the shoe with a jewelled heel.

"THE NEW ROMANTICS" (reported on pages 86 and 87): the return of evening head hoops for short hair (i.e. the one of stone-studded metal—another, a "gold-plated arc") against a background of more of this season's varied, evening hem lengths.

PLEASE NOTE!

This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

Spot news:

"PARIS NEWS FOR MRS. EXETER" (pages 126 and 127): copies of Paris dresses at "not-too-high-for-her prices". Day/late-day/evening ideas for your customer who needs discreet design for her larger figure. "AMERICAN NEWS FOR MRS. EXETER" (pages 128 and 129): her winter wardrobe which she could very well buy in your store.

"SWEET GREY: NEWS IN LINGERIE" (pages 134 and 135): grey, "as becoming as pink or blue," in a new fashion medium. Our editors show it in silk, rayon, even in flannelette.

"DINNER AT HOME" (pages 132 and 133): "charm formula" for in-demand, at-home clothes: "ease, pretty colour, timeless lines".

**Reprint of these quotations may be ordered without charge. See page 8, this Trade Edition.*

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, NOV. 1, 1949, VOL. 114, NO. 6

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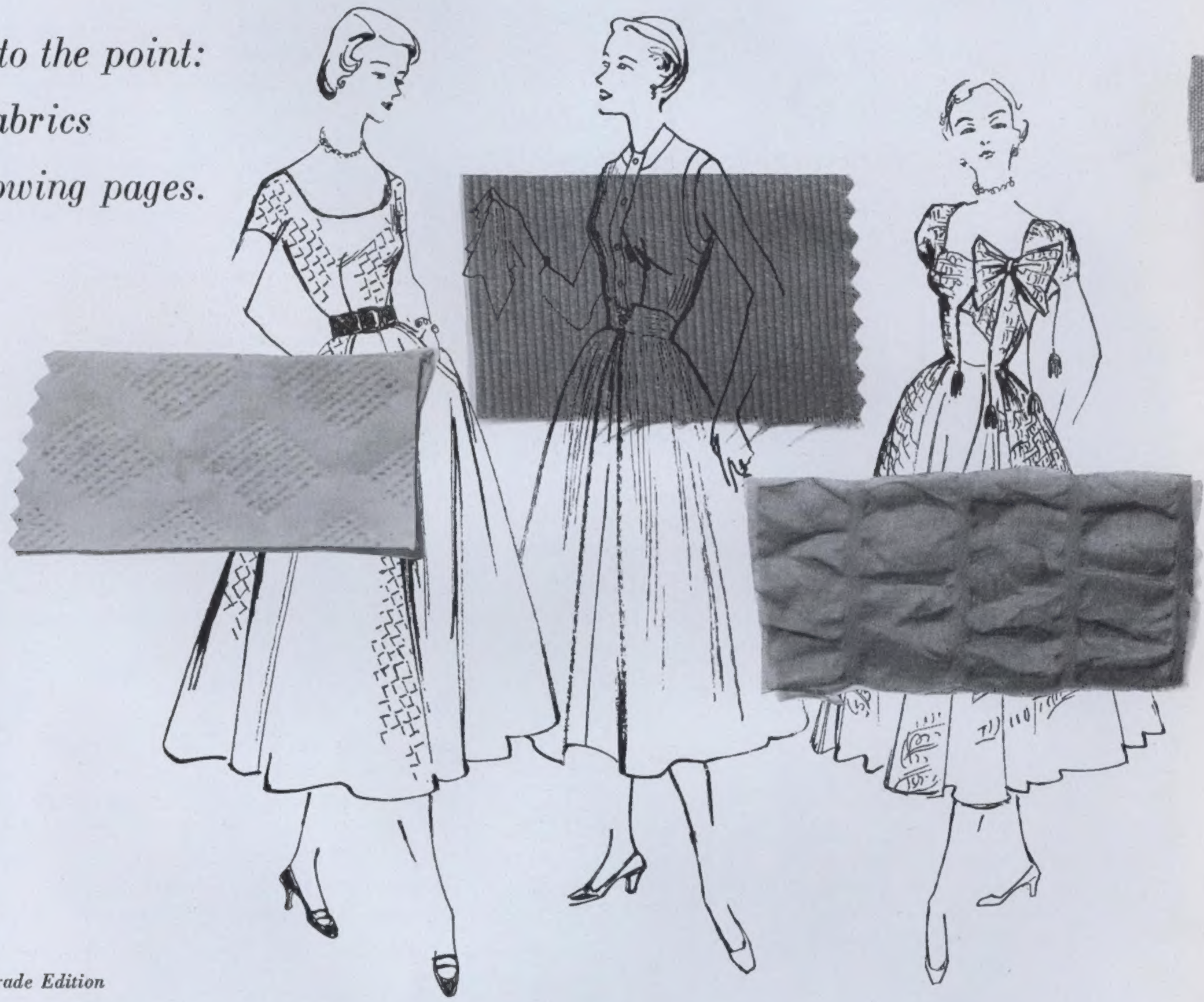
RESORT REPORT: FABRICS make selling news

Resort-line previews show a marked trend toward a "custom look" . . . simple lines plus important details. Everywhere a brilliant use of fabrics.

Proof to the point: the fashions/fabrics on the following pages.



Additional copies of this Trade Edition are available for $1.00 for 50 copies. Write Vogue Merchandising Service, 420 Lexington Avenue, New York 17.

LONSDALE CO.
55 Worth Street
#Cloqué piqué dress in black, cactus green, pink, white, others. Sizes 10-20, #933, $14.75. Delivery: Dec. 1-Jan. 15.*
DAVID CRYSTAL, INC.
498 Seventh Avenue
**Confined to David Crystal*

CROMPTON-RICHMOND CO., INC.
1071 Sixth Avenue
#"Favoroy" pinwale corduroy separates in blue, yellow, white, red. #914 (skirt), $7.75; #811 (sleeveless top), $5.75. Delivery: as ready, after December 30th.
CABANA BEACHWEAR
1410 Broadway

FULLER FABRICS
64 Worth Street
#Plissé dress in red only. Sizes 10-16, #618, $16.75. Delivery: December
EDWIN H. FOREMAN INC.
(Tina Leser)
1410 Broadway

All prices quoted are wholesale.

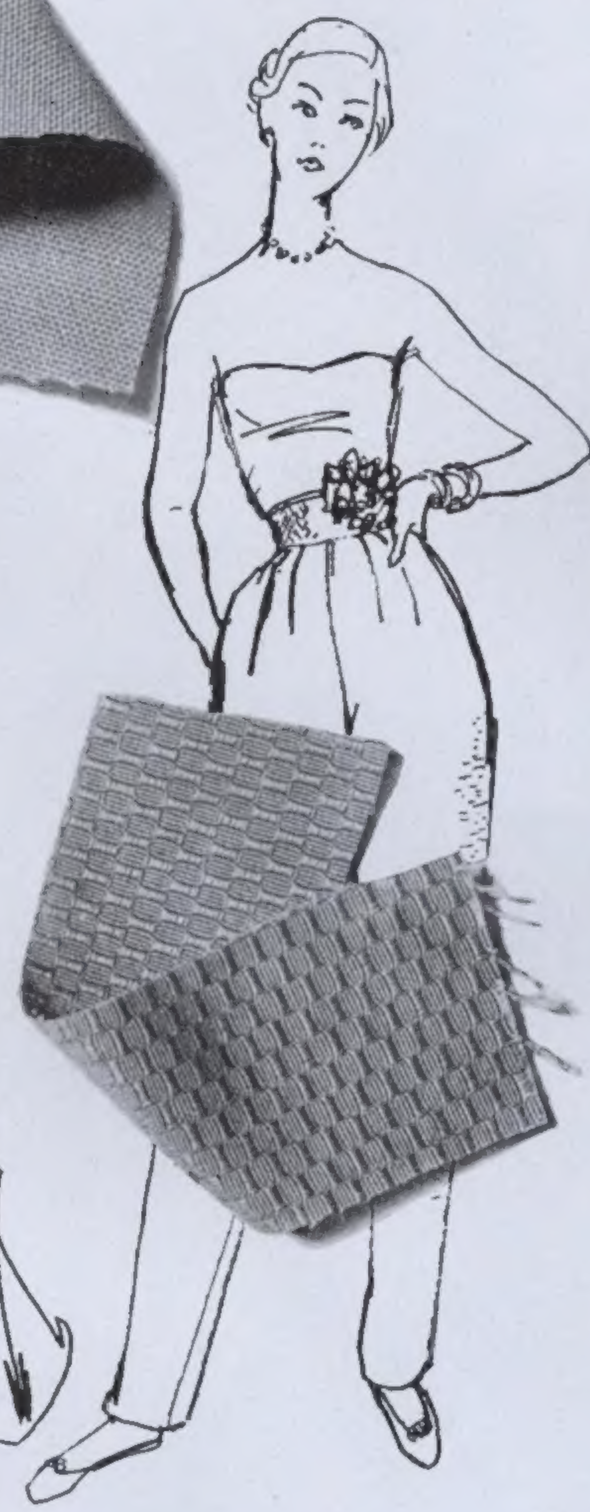
Watch for . . .

UPSTANDING TEXTURES:

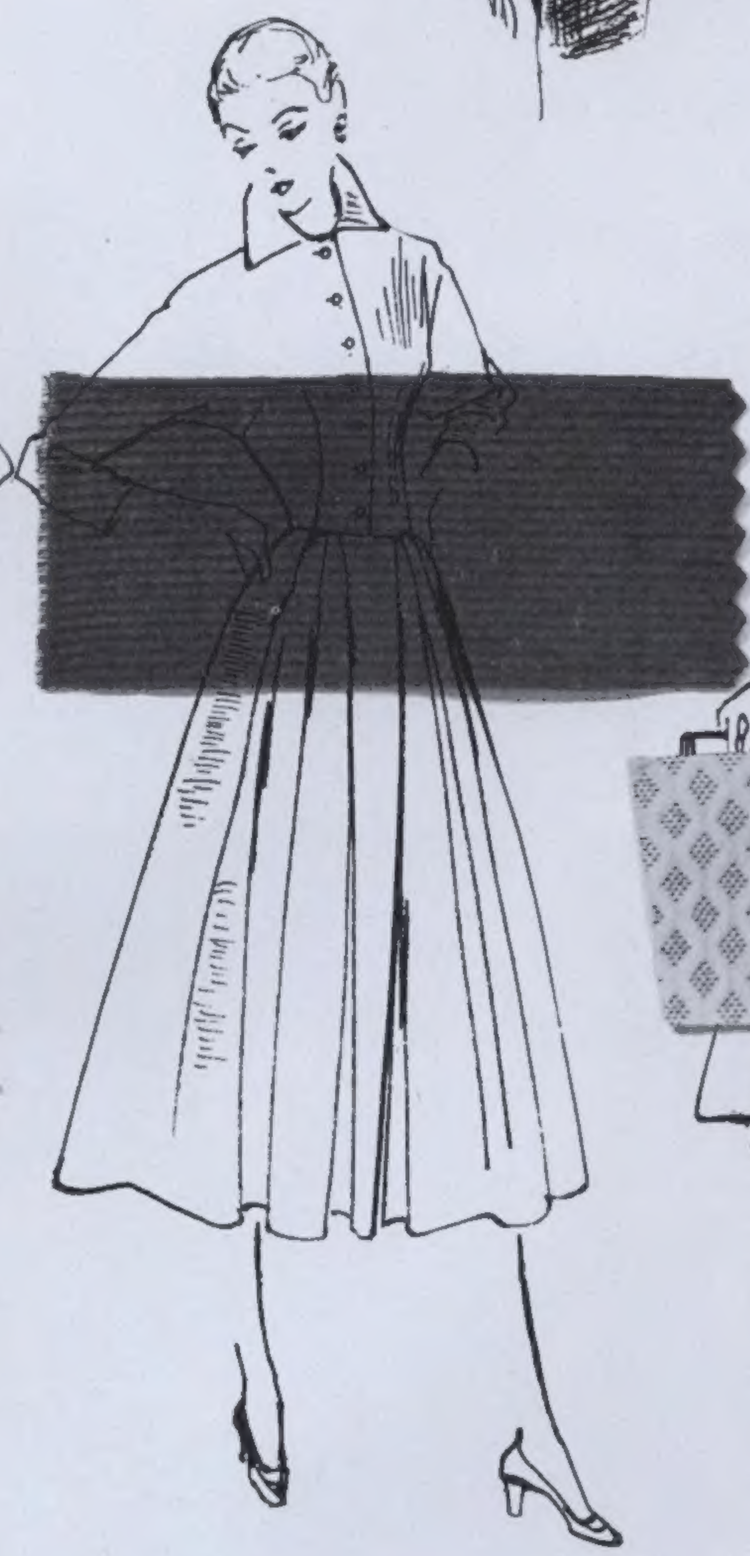
dobby-dotted sheers, piqué, burlap weaves.

SHELHAR FABRICS CORP.
1071 Sixth Avenue.
#Haüüla burlap beach jacket in pink, blue-black, Chinese red.
Sizes 10-16, #57, $9.75.
Delivery: late November
DAVID M. GOODSTEIN
550 Seventh Avenue

WELLINGTON SEARS CO.
65 Worth Street
#Topsail cloth shorts, bra and jacket in navy blue, red, pink, others.
Sizes 10-18, #3701, $9.75.
Delivery: December 1
DUCHESS ROYAL
498 Seventh Avenue



GALEY & LORD, INC.
57 Worth Street
#Cotton Barathea "Barathon" slacks in straw hat, navy blue, white, shrimp.
Sizes 10-16, #400 (slacks), $8.75; #700 (jersey top), $4.75.
Delivery: November
CLIFFORD OF DELMAR SPORTSWEAR
498 Seventh Avenue



MERRIMACK MFG. CO., INC.
1450 Broadway
#Sheercord skirt and jacket in shrimp, aqua, palm tree, others.
Sizes 10-18, 9-17; #650 (skirt), $6.75; #550 (jacket), $5.75.
Delivery: November-December
LANGAIL SPORTSWEAR
1410 Broadway

WESLEY SIMPSON
215 West 40th Street
#1814—Crow's Nest piqué skirt and blouse in pink and white, blue and white. Sizes 10-16, #408 (skirt), $6.75; #507 (blouse), $4.75.
Delivery: late December
NELLY DE GRAB
110 West 40th Street

All prices quoted are wholesale.

PATTERNS

"window pane" madras, rayon-striped chambray, striped Swiss organdy, cruise checks and plaids,

BATES FABRICS, INC.
80 Worth Street
#500 "Sun Country Wilomist" satin striped lawn dress in yellow, lilac, blue, pink. Sizes 9-15. #3338, $5.75. Delivery: December.
H. LINSK, INC. (*Betty Barclay*)
1350 Broadway

J. P. STEVENS & CO., INC.
350 Fifth Avenue
#325 and #326—"Partner Prints" —cotton bathing suit and coat in royal/brown, red/black, red/yellow, others. Sizes 10-16; #600 (suit), $7.75; #500 (coat), $6.75. Delivery: December.
CABANA BEACHWEAR
1410 Broadway

DAN RIVER MILLS, INC.
40 Worth Street
#Hillbilly, woven striped cotton shorts and bra in blue/red, yellow/blue, pink/pale green. Sizes 10-16, #639, $8.75.*
EDWIN H. FOREMAN INC. (*Tina Leser*)
1410 Broadway
**Confined to Edwin H. Foreman*

VERNEY CORP.
1410 Broadway
#South Sea Island Stripe "Gantner" bathing suit in French pink, Paris blue, Venetian copper. Sizes 32-38, #LPN 40, $93.00 dozen. Delivery: December.
GANTNER OF CALIFORNIA
1410 Broadway

All prices quoted are wholesale.

satin-striped batiste and Tattersall patterns

NASHUA MILLS
401 Fifth Avenue
#"Spotter dash"—Indian Head cotton—skirt and blouse in red, blue, beige, others. Sizes 10-16; #1905 (skirt), $5.75; #905 (blouse), $3.75. Delivery: December.
REID & REID
1350 Broadway

EVERFAST FABRICS, INC.
40 Worth Street
#3600—"Sanforized" gingham plaid (with rayon stripe) dress. Chartreuse/orange; peacock/lime; milk chocolate/purple. Sizes 10-16, #400, $14.75. Delivery: December.
JAMISON CLASSICS
498 Seventh Avenue

AMERITEX
93 Franklin Street
#Sheer dot—dotted voile. Blouse and skirt in pink/black; gold/navy; wine/green. Sizes 10-16; #901 (blouse), $4.75; #1901 (skirt), $6.75. Delivery: December.
REID & REID
1410 Broadway

ONONDAGA SILK CO.
1412 Broadway
Printed georgette of American Enka yarn. Dress in beige/black, blue/black, white/black. Sizes 10-16, #104. Wholesale price not available. Delivery: December.
CAPRI ORIGINALS
1372 Broadway

HOPE SKILLMAN
1450 Broadway
#1054—windowpane damask sundress and jacket in buck, cornflower, green. Sizes 10-18, #1802, $13.75. Delivery: December 15
ROBBY LEN FASHIONS
1410 Broadway

All prices quoted are wholesale.

NEW FINISHES/CONTENTS:

taffetized Shantung, nylon/silk matelassé, sheer chiffon jersey, many new nylons, seagoing velvets

CELANESE CORP. OF AMERICA
180 Madison Avenue
"Chiffon jersey" #8242 dress in sable, "Janet Blue", chartreuse, sapphire, black. Sizes 10-18, #876, $29.75. Delivery: November 15.
JANET TAYLOR
498 Seventh Avenue

COHAMA
1412 Broadway
#9186—Taffetized Shantung dress in beige, grey, peacock, apricot, Kelly green, black. Sizes 7-15, #200, $16.75. Delivery: November.
JERRY GREENWALD *(Lee Evans)*
1400 Broadway

BURLINGTON MILLS
350 Fifth Avenue
#Fairy Queen—rayon/nylon marquisette short evening dress embroidered by manufacturer. White, colours. Sizes 10-16, 9-15; #494, $19.75. Delivery: November.
FRED PERLBERG *(Dance Originals)*
525 Seventh Avenue

AMERICAN SILK MILLS
1400 Broadway
#Bubbling Over—nylon and silk dress in brown, navy blue, black, others. Sizes 10-16, #922, $29.75. Delivery: October 31.
MUTUAL ROSENBLOOM CO.
(Mary Stevens)
498 Seventh Avenue

All prices quoted are wholesale.

IMPORTANT COLOURS

A wave of reds (often with pink), brights-with-darks, compatible prints. . . used twice to a costume, naturals and some yellow and pea green.

"As we go to press"

CRYSTAL CLEAR SEAMLESS NYLONS

A new product, long awaited by retailer. Now, via "Lucida" (outcome of an exclusive Hanes process and found in their Nylon Nudes), these seamless nylons remain consistently clear even in darker shades. "Lucida" can be ordered in three shades, 15-denier standard sheer texture and/or 15-denier sheer "dullace" texture for November delivery. $9.75, dz.

A. D. JUILLIARD & CO., INC.
40 West 40th Street
Rayon chambray back-buttoned dress in green and brown. Sizes 12-20, #300, $6.75. Delivery: January.

I. GINSBERG & BROS.
1350 Broadway

MAURICE ALCÉ, INC.
58 West 40th Street
#Alcella—American Viscose yarns—cotton/rayon with linen-like finish. "Tebilized" lace redingote over "Alcella" sundress in blue, shrimp, toast. Sizes 14-44, #214, $49.75. Delivery: late December.

FRED GREENBERG
550 Seventh Avenue

MATTHEW W. RYAN CO.
40 Worth Street
"Tebilized" voile blouse with stitched tucks, white piqué collar in black, navy blue, green. Sizes 10-18, #669, $8.75. Delivery: December 1.

NAN WESTLEY
498 Seventh Avenue

HALEDON SILK MILLS INC.
37 West 39th St.
"French Damask" of Bemberg yarns. Blouse in iridescent gold, pink, beige, blue. Sizes 32-38, #227, $4.75. Delivery: November.

MALBE BLOUSE & SPORTSWEAR CORP.
525 Seventh Avenue

All prices quoted are wholesale.

TO SELL FASHION, QUOTE

VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: NOVEMBER 1ST.

To sell evening fashions

VOGUE SAYS: "The ball dress continues as a romantic ideal"
VOGUE SAYS: "Better than news: the full-length ball dress"
VOGUE SAYS: "The ball dress has asymmetry very much of this moment"
VOGUE SAYS: "Infallible ball dress: bare shoulders, misty net"
VOGUE SAYS: "Young after-dark dress: clouds of skirt"
VOGUE SAYS: "New evening skirt inclination: unevenness"
VOGUE SAYS: "After-dark skirt news: the fascination, the unevenness"
VOGUE SAYS: "Important after dark: unevenness, a fling of train"
VOGUE SAYS: "Winter fashion change: variation in evening skirts"
VOGUE SAYS: "Detachable evening overskirts—switch of silhouette"
VOGUE SAYS: "The long slithery sheath for black-tie evenings"
VOGUE SAYS: "Dinner news: narrow, slit dress—5″ clearance"
VOGUE SAYS: "New-length don't-dress dress: 14″ from the floor"
VOGUE SAYS: "Evening dress of the moment: extremely bare —13″ from the floor"
VOGUE SAYS: "Longest black-tie dress: straight, 5″ from the floor"
VOGUE SAYS: "The evening dress with a delicate attitude"
VOGUE SAYS: "After-dark dress: close-fitting curve"
VOGUE SAYS: "Red and rememberable: beaded sheath"
VOGUE SAYS: "News of length: beaded sheath"
VOGUE SAYS: "Wear black in many voices"

To sell shoes and accessories

VOGUE SAYS: "Focal point: brocade shoe, brilliantly buckled"
VOGUE SAYS: "News: black suède shoe, silver-tooled"
VOGUE SAYS: "New opera pump: rayon and gilt brocade"
VOGUE SAYS: "Evening: bright shoes, short dress"
VOGUE SAYS: "The shoe: importantly part of the evening silhouette"
VOGUE SAYS: "Starred below the short ball dress: silk shoe"
VOGUE SAYS: "Show-piece: silver sandal with spatterdash of coloured stones"
VOGUE SAYS: "Choose evening shoes as carefully as jewels"
VOGUE SAYS: "Dinner hat: tiny, black, satin"
VOGUE SAYS: "New romantic: headband, gold-plated"
VOGUE SAYS: "News: the return of the headband for late day"
VOGUE SAYS: "Wear a headband for romantic reasons"
VOGUE SAYS: "The return of the headband brings wide-eyed prettiness"
VOGUE SAYS: "Frail and lovely flourish: silk handkerchief"
VOGUE SAYS: "Pink whisper: evening gloves"

To sell women's fashions

VOGUE SAYS: "Big-evening dress for women: long and narrow"
VOGUE SAYS: "Waist-diminishing afternoon dress: becoming"
VOGUE SAYS: "Little-evening dress for women: delicately disciplined net"
VOGUE SAYS: "Hip-diminishing dress, late-day: figure compliment"
VOGUE SAYS: "Silk taffeta: good late-afternoon dress for women"
VOGUE SAYS: "Covered-up evening dress: important to women"
VOGUE SAYS: "Black seal coat: a 'velvet touch' to any colour; any cloth"

To sell lingerie and at-home fashions

VOGUE SAYS: "Sweet grey: news in lingerie"
VOGUE SAYS: "Sweet grey lingerie: as becoming as pink or blue"
VOGUE SAYS: "At-home clothes formula: ease, pretty colour, timeless line"
VOGUE SAYS: "Year-round at-home fashion: crêpe dinner dress"
VOGUE SAYS: "For dinner at home: the shadow of velveteen"
VOGUE SAYS: "Worsted jersey: dinner-at-home dress"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE.

a. on 15″ x 20″ unmounted display sheets *b. on 12″ x 15″ mounted display cards* *c. on 5″ x 7″ tent cards for counters*

Check the number and type of each card wanted and return this coupon to us, please (11/1)

VOGUE SAYS: *"Full-length ball dress: romantic ideal"*
a ☐ *b* ☐

VOGUE SAYS: *"After-dark news: the slithery sheath"*
a ☐ *b* ☐

VOGUE SAYS: *"Beautiful red evening dress: fashion for a man's eye"*
a ☐ *b* ☐

VOGUE SAYS: *"Evening news: short and bare"*
a ☐ *b* ☐

VOGUE SAYS: *"At-home success: dinner shirt-and-skirt"*
a ☐ *b* ☐

VOGUE SAYS: *"New night lights: evening accessories"*
b ☐ *c* ☐

VOGUE SAYS: *"The shoe: show-piece below short evening hemlines"*
a ☐ *b* ☐ *c* ☐

NAME_____

STORE NAME_____

ADDRESS_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

RICHARD AVEDON

Evening Glory

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

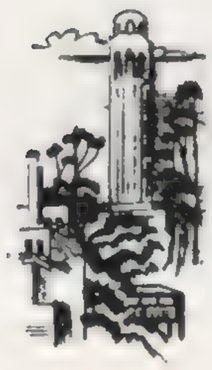
Ballgown in the new manner—
silk taffeta misted over with nylon net, the
skirt like a full-blown rose, a heart-line of fabulous flowers. Sapphire blue,
garnet, deep black or white, sizes 10 to 14, $250

Lilli Ann

of san francisco

does marvelous great coats with urbane mannerisms to be worn in town, in the country, to the office or a football game...to go smartly anywhere in the world all through fall and winter. The lines and details are exciting, the tailoring is magnificent, the collar is perfectly convertible, the fabric is Juilliard's luxurious Shalaine, than which there is no finer. This one comes in superb colors, the warmest new cocoa, cranberry red, teal, green, gun grey and black...sizes 10 to 20 ...about eighty-nine dollars...at Carson Pirie Scott & Co., Chicago ...and smart stores everywhere.

HURRELL PHOTOGRAPH—HAT BY MR. JOHN



"of san francisco"...city of sophisticates and superlatives...of longest bridges and suddenest hills, and fairest flowers and smartest women.

FOR NAME OF STORE NEAREST TO YOU, WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

Our exclusive . . . Philip Mangone's smother of nutria on tweed

BONWIT TELLER

New York Chicago
Boston
White Plains

Fredrica

NATURAL LABRADOR WILD MINK

At stores featuring our furs,

or write for name of store nearest you ...

FREDRICA FURS, 345 Seventh Avenue, New York 1

Vogue
November 1st, 1949

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A

Vol. 114, No. 8
Whole No. 1838

Step by Step

to a noteworthy climax . . . this is the story of the Henri Bendel business
. . . a climb from East 9th Street back in 1896 to Fifth Avenue and Forty-third Street
after the turn of the century . . . to the then un-discovered, now world-famous 10 West 57th Street
. . . an address identified with pioneering, with adventure, with the best endeavor in fashion . . .
AND NOW A PERFUME THAT UPHOLDS A FAITH IN QUALITY . . . APTLY NAMED

"10 West"

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Available in Toilet Water, Eau de Sachet and Bath Preparations
. . . in quality stores throughout the country.

Sheila Lynn

Fashion's newest scissor skirt panel translated in shimmering metallic jersey. Grey, toast. About $35.

For those shining hours . . . muffled darkness of magnificent rayon taffeta understated to the point of elegance. Black, red, emerald, navy, violet, gold. About $35.

BEST & CO.
NEW YORK
JULIUS GARFINCKEL
WASHINGTON, D. C
HALLE BROTHERS
CLEVELAND
MARSHALL FIELD
CHICAGO
NEIMAN MARCUS
DALLAS, TEXAS
CITY OF PARIS
SAN FRANCISCO
L. S. AYRES
INDIANAPOLIS
JOSEPH HORNE
PITTSBURGH

AT FINE STORES EVERYWHERE OR WRITE: SHEILA LYNN, NEW YORK 18, N. Y

S.F.A's Exclusive dinner dress, A Sophie Original. Shortened slip, over-flow of Chantilly lace, bewitching neckline, tiny sleeves. From our Evening Collections.

GEORGE HART LYNES

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH

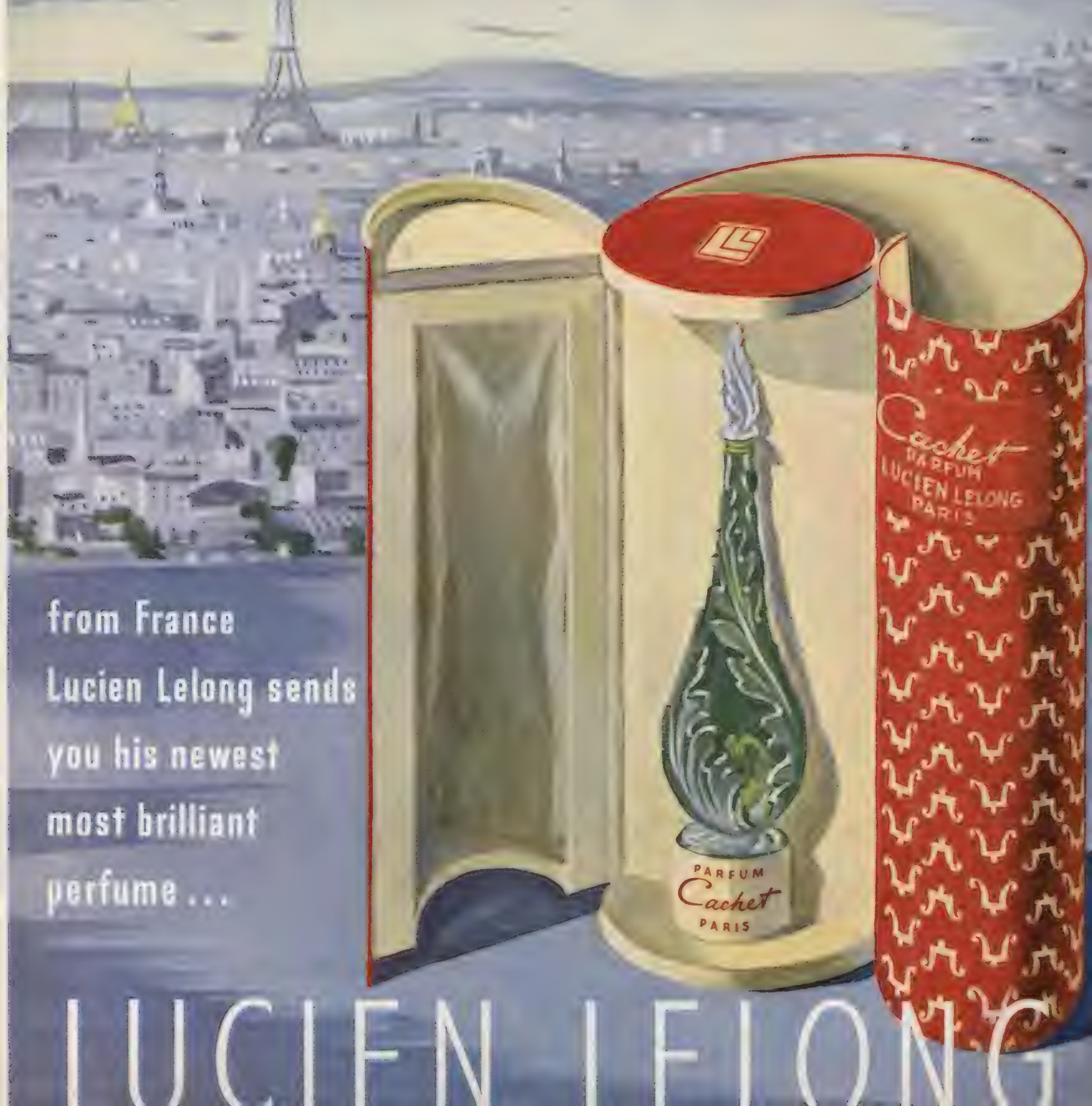
Jewels more exquisite
than ever adorned a fairy princess—
fashioned from emeralds and
diamonds, and set in platinum by
Van Cleef & Arpels, with their
traditional French perfectionism in
design and quality.

VAN CLEEF & ARPELS

World famous French designers and manufacturers of precious jewelry

744 FIFTH AVENUE, NEW YORK • PALM BEACH • NEWPORT
PARIS • LONDON • MONTE CARLO • CANNES • DEAUVILLE

Cachet



from France
Lucien Lelong sends
you his newest
most brilliant
perfume ...

LUCIEN LELONG

where quality is the first consideration in a fabric

there is no substitute for

Celanese* acetate rayon yarn

Rémond-Holland uses Celanese yarn in magnificent yarn-dyed satin for a ball-gown designed by Fira Benenson. Leading mills the country over use Celanese yarn in their most distinguished fabrics.

CELANESE CORPORATION OF AMERICA, NEW YORK 16

*Reg. U. S. Pat. Off.

*Reg. U. S. Pat. Off.

Complete advertisement
Copyrighted 1948, Heavenly* Silk Lingerie, Inc.

Here Martini follows the line of most allurement in that smart newcomer, the short evening dress. Every point provocative — interpreted in black rayon faille and sequinned lace.

in the city of Washington

WOODWARD & LOTHROP

TOWLE'S OLD MASTER
THE TOWLE HALLMARK
Proof
of your good taste
Towle Sterling on your table . . . your pride will
tell you there is no lovelier Sterling anywhere. Stately
Old Master, romantic Madeira — see *all* the beautiful Towle patterns
in solid silver before you choose.
TOWLE
STERLING
NEWBURYPORT, MASSACHUSETTS
TOWLE'S MADEIRA

Lane Bryant

New York
Chicago
Detroit
Philadelphia
Pittsburgh
Baltimore
St. Louis
Brooklyn

—also at
Stearn's
Cleveland

. . . sizes
18 to 50

in lace . . . so gracious for
all after-five festivities . . .
black, mink brown, navy, grey, white
. . . bodice beaded . . . skirt swinging. 39.95

McCallum
and PROPPER
Here's an elegant
and exciting new fashion in hosiery
. . . high twist 20 denier nylons with a semi-dull
lustre. They're sheer as a dream,
very elastic, very long wearing
. . . very beautiful!
you just know she wears them . . .

SIXTY DOLLARS

MILTON GREENE

Truly wearable Winter-through-Spring gabardine suits with the easy composure that comes from fine design and flawless fit. Top-flight values at their extraordinarily low prices. Choose your favorite color in sizes 10 to 20 and 9 to 15.

SIXTY DOLLARS

FIFTY DOLLARS

At one fine store in your city or write Dept. V-4
HANDMACHER-VOGEL, INC., 512 Seventh Ave., New York 18, N. Y.

Exclusive but inexpensive: Two dresses of crisp taffeta. Left: Woven tuck taffeta with a fabulous, removable overcollar of Venise lace. In black only. About $35 ... Right: Jacket dress for cocktails and evening. Rhinestone clipped dress. In black, teal blue or redwine. About $30. Both in sizes 10 to 18.
In fine stores that have the Aywon franchise. Write us for store name. AYWON DRESS CO., Inc., 525 Seventh Ave., N.Y. 18

NEW CHARM BRACELETS... In the Golden Manner of Monet

So popular this season, these exquisite pieces will adorn the wrists of the most fashionable women. Illustrated: "Meadowbrook" with clover charm $10. "Skidmore" with round disk $6. "Woven Links" with watchmaker charm $7.50. "Jeweler's Links" with square disk $5. "Juliette" with horseshoe charm $6.50. All plus tax... Each piece bears the signature of Monet. At finer shops. Monet Jewelers, 6 W. 32nd St., N.Y.

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Lastex . . . *the miracle yarn that makes things fit*

an elastic yarn manufactured exclusively by

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Photographed by Gene Fenn at the "Tour d'Argent," Paris

"I selected Emba Silverblu Mutation Mink for my pyramid pelerine because of its beautiful moonlit glow. It will be an important part of my collection this season."* JACQUES FATH

Fath's pelerine slopes from softly rounded shoulders . . . then melts into the fluid lines of a full length stole . . . exclusive with Fredrica.

The Halle Bros. Co., Cleveland L. S. Ayres & Co., Indianapolis Kaufmann's, Pittsburgh

**®* *and at the store in your city featuring Fredrica Furs. Mutation Mink Breeders Association*

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STOLE BY FREDRICA

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Lord & Taylor, New York; Julius Garfinckel, Washington; Kaufmann's, Pittsburgh; Daniels & Fisher, Denver.

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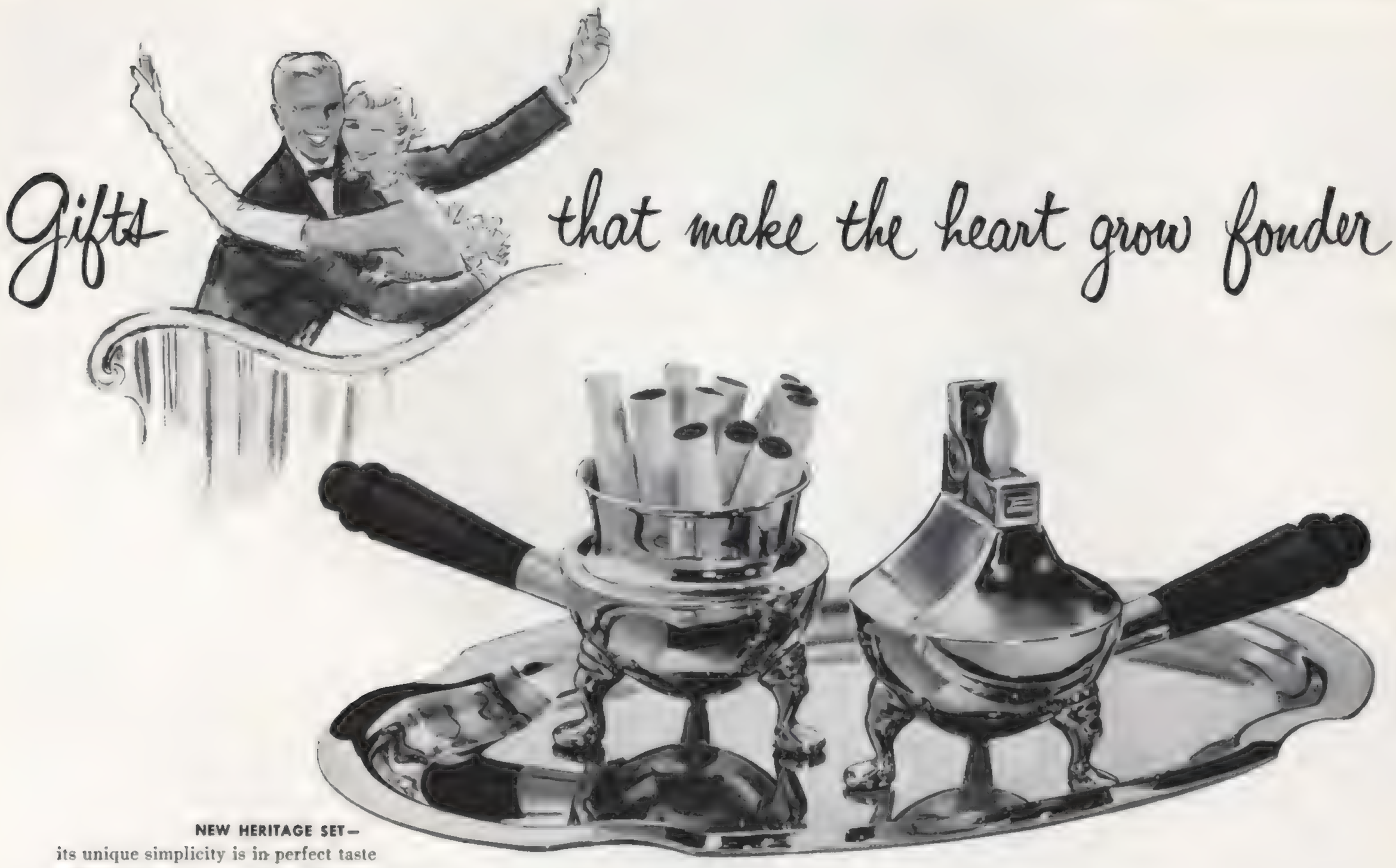

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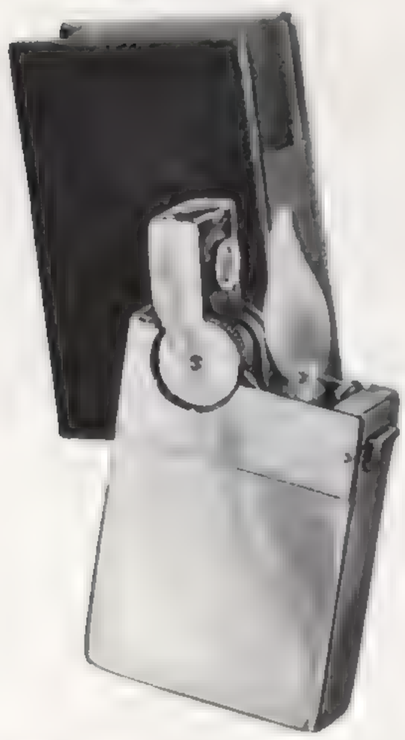

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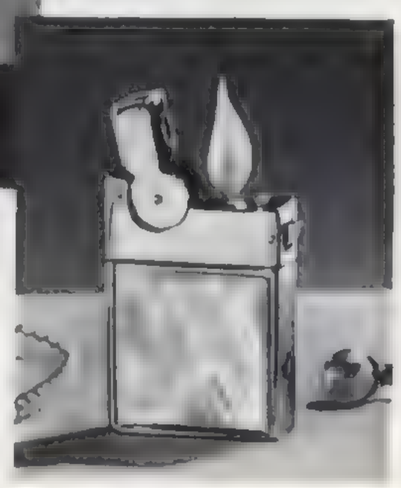

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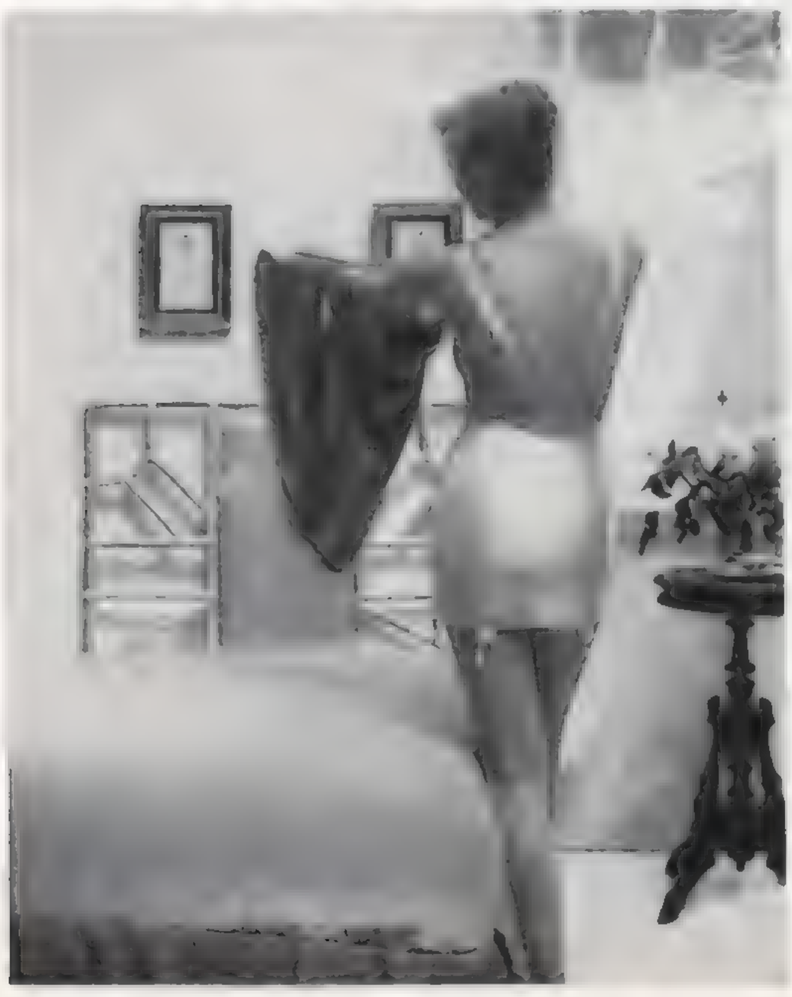

Le Gant "Half-Size" corselette #270½B, pink. As shown or in nylon, $18.50

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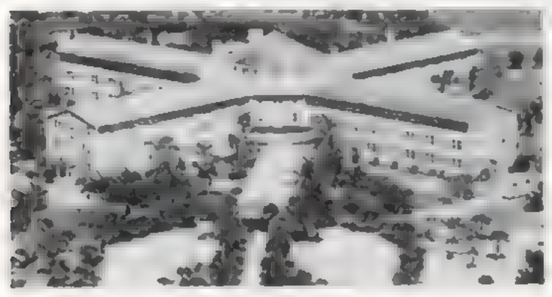

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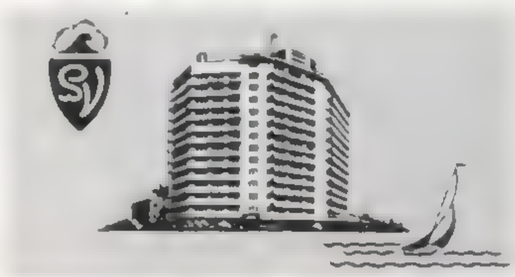

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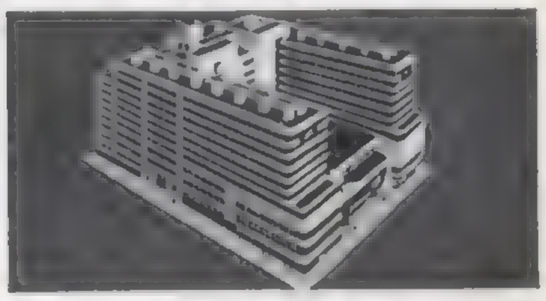

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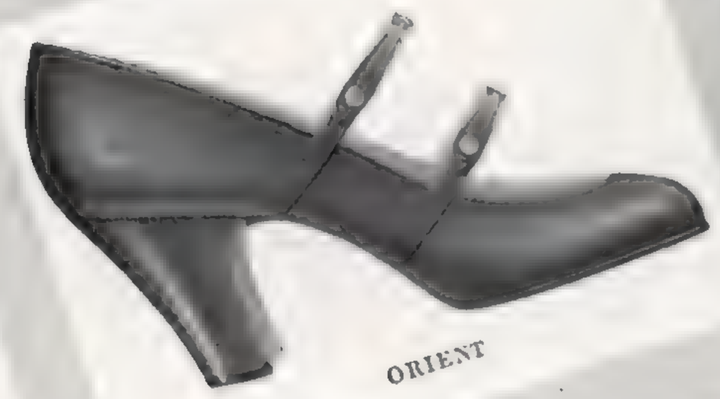
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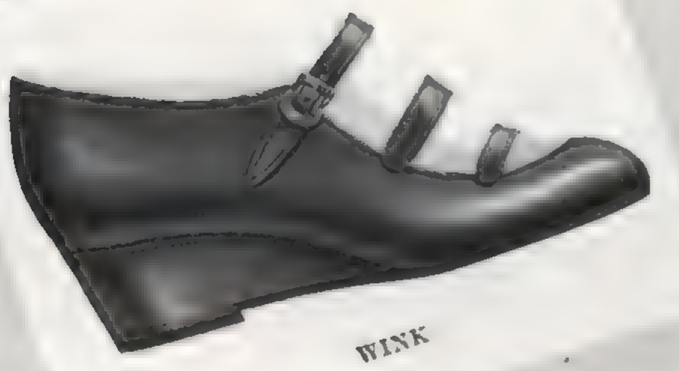
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COOKING GAME

BY HARRY BOTSFORD

Two bottles of prime cognac paid the tuition for my basic education in game cookery. It happened during the grouse season, at the Heart's Content Club in the Allegheny Mountains, near Tionesta. I had a sprained ankle, could not hunt, had time on my hands, and I wanted to know something about game cookery. I struck a deal with the club's chef, Particular Parsons, the best game cook I have ever known. In return for the cognac, he was to tell me how he prepared some of his famous dishes. It was probably the best business deal of my life, for I'm still earning dividends on the investment.

He first told me how he made his grouse salad, a Saturday-night special that had attained fame. There is no Sunday hunting in Pennsylvania, and, as a result, our evening poker seance lasted until all hours. Parsons, an astute and understanding individual, felt that the gentlemen gathered around the long table in the gun room deserved a light lunch at the end of the session, something good enough to console the losers, a few calories designed to keep the winners reasonably humble.

He started the salad early on Saturday morning when he slid four fat and properly hung grouse into a kettle of boiling water, lightly salted. The kettle was removed to the back of the stove to simmer gently. No herbs, no spices—these would ruin the delicate flavour of the meat, Parsons said. When most of the liquid was absorbed, a pint of sauterne was added and that, too, cooked away. He removed the meat while it was still warm, cut it into half-inch pieces and tossed them in a mild French dressing, thence into the big ice box. Meantime, he chopped hearts of celery, cubed boiled potatoes, cut a red Italian onion into rings, seasoned the whole with salt and pepper, and tossed them together before the grouse meat was added.

The salad dressing was no run-of-the-kitchen affair. He started with a standard mayonnaise and ended up with ambrosia. He added a frugal pinch of dry mustard, the juice of a lemon, a few drops of Worcestershire sauce, a jigger of port wine, salt and pepper, a beaten egg yolk. The dressing was beaten and chilled, added to the salad just before serving.

With this notable salad, he served chunks of toasted and buttered French bread, some authentic and aged dairy cheese, bottles of cold ale. It was—and still is—about the best end-of-the-poker-game repast that I can remember.

Parsons had a culinary policy that did not include the use of spices and herbs in the cooking of game birds. Their use, he claimed, distorted or destroyed the basic natural flavour of the game. Onion and garlic, used in moderation, he insisted, was all that the birds needed.

PHEASANT

The Parsons method of roasting grouse or pheasant is one that should be used more often. You just can't cook a grouse or a pheasant as you would a chicken, a discovery few women have ever made. The average woman, as a result, places on the table something that is lacking in flavour, dry, and inclined to be tough.

Here is the Parsons method. Chop together equal amounts of crisp cabbage and sweet onions. (Each component seems to absorb and modify the strong elements in the other, strangely enough.) To this mixture, add one beaten egg per bird, bread crumbs, and enough evaporated milk to make a wet, an almost fluid, dressing. The dressing is seasoned with only salt and pepper, the birds are stuffed rather firmly, the opening basted together. The birds are rubbed with butter and flour and placed in a 350-400 degree oven. The wet dressing works magic; the steam from it permeates the flesh of the birds, making it juicy and very tender, to say nothing of adding to the flavour. The method is almost foolproof—and the dressing is delicious, too. Roast until tender. Older birds naturally take more time than young ones.

RABBIT

Rabbit is probably the most common game that enters the average American home. If it's cooked sympathetically, it's a dish fit for the epicure. Here is a recipe for baking:

Clean rabbits thoroughly, cut into serving sections and place in cold, salted water for two hours. Remove and dry, fry to a golden brown in olive oil, and place the pieces in a deep casserole and season with salt and pepper, cover with sliced onions, pieces of bacon, and just enough white wine to cover. Bake in a 350-degree oven until tender, adding more wine if indicated. Plan on from 2 to 4 hours for the cooking. The rabbits may be elderly and tough, but when they come to the table, they will be tender and wholly delicious. With them, serve a great bowl of green salad, with a very garlicky French dressing, split loaves of crusty Italian bread that have been toasted and spread with a mixture of butter and Roquefort cheese.

Hasenpfeffer, that sterling Pennsylvania Dutch dish, is also simply made. The hind legs of the rabbits are marinated for 24 hours in equal parts of vinegar and water; into that marinade go sliced onions, peppercorns, a few cloves, and a bay leaf. Remove and drain the legs, fry in butter until they are a deep brown, then cover with the marinade, put the lid on the skillet and push it to the back of the stove to simmer until the meat is tender—usually about 30 minutes. The meat is placed on a hot serving platter, cream and a little of the marinade are added to the skillet over a high fire, stirred until the mixture bubbles and thickens—and up comes a rich gravy that deserves a 21-gun salute.

There are many schools of thought about the proper method of cooking a wild duck. I happen to belong to the school of sportsmen and

(Continued on page 52)

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COOKING GAME

(Continued from page 48)

eaters which doesn't care for a semi-cooked duck. Here is my favourite way of cooking a mallard, a hunt club specialty from Maryland, a dish that has been served with a flourish and eaten with gusto by at least three generations of confirmed duck hunters.

The mallards are kept in the refrigerator for at least three days before they are cooked. In each bird is placed a sliced lemon and an onion cut in half. If the birds have any inherent fishy taste, this will remove it. The birds are split, laid on a bed of equal parts of sauerkraut and sliced tart apples in a deep roasting pan. For each bird, there is added ½ cupful water, 2 tablespoonfuls kraut juice. The birds are now covered with a thin layer of sauerkraut over which is sprinkled 1 tablespoonful brown sugar and ¼ teaspoonful of freshly ground black pepper. Bake in a medium oven until tender. Keep pan covered until the last 15 minutes.

VENISON

Venison, properly hung and cooked, is a dish with regal attributes. This nation was founded and grew to greatness on a diet of venison prepared by generations of women who had a real talent for cooking it in dozens of ways. Today, outside of hunting camps and lodges, the art of cooking venison has virtually vanished from the American scene.

I had a roast saddle of venison last year, in a hunting lodge up in the Ole Bull country of Pennsylvania and it was superlative. The lodge chef, an elderly man and one of the best in his field, told me how the saddle was prepared. The unpalatable fat was removed and the saddle generously larded with salt pork. It was marinated in a huge crock in a mixture of cheap red wine, mustard seeds, thyme, bay leaves, and peppercorns—the time in the bath is no more than 12 hours for best results.

The saddle was drained, rubbed with seasoned flour, roasted uncovered in a medium oven until tender, basted often. Simple, isn't it? Yet, that very simplicity retains in the meat all of its basic goodness and flavour. The gravy was a masterpiece; the drippings were blended with currant jelly and 1 tablespoonful of brandy and some thick sour cream, seasoned with salt and pepper.

With the roast saddle of venison were served mashed yams, beets cooked in a thin mustard sauce, old-fashioned cabbage salad with a tart dressing, plenty of golden, hot johnny cake. Still Burgundy at room temperature is an important adjunct to venison. Apple pie, with fine dairy cheese, was the dessert.

The same chef serves venison in a casserole that deserves more than passing mention. He rolls bite-sized pieces of venison tenderloin in flour lightly seasoned with powdered sage, rosemary, and marjoram, and fries them slowly in butter until brown. He lines a large casserole with thin slices of fat, country-cured ham, and in goes part of the venison, a layer of small potato balls, a layer of onion rings, then more venison and the process is repeated, ending up with venison. Then comes enough claret to fill the casserole. In a medium oven the claret soon cooks away and is replaced by sweet cream. This is a good one-dish meal in itself. The chef serves with it a salad of sliced cucumbers and raw button mushrooms in a heavy garlic-laden dressing, toasted English muffins, and orange marmalade. For dessert, there are slices of a sound Stilton cheese, toasted sea biscuits, and a trifle of genuine chutney, a happy and friendly combination.

Woodcock is the epicure's delight and rightly so. The meat is all dark and only the breast should be cooked. In the field or on the table, it is my firm belief that this game bird knows no superior. Woodcock should always be broiled. No other game bird is endowed with the delicate flavour of woodcock; the meat is possessed of a delightful, distinctive taste.

Broil and baste with melted butter. Just as they are served, pour over breast melted butter and lemon juice, salt and pepper lightly. Place on a slice of toasted and generously buttered rye bread.

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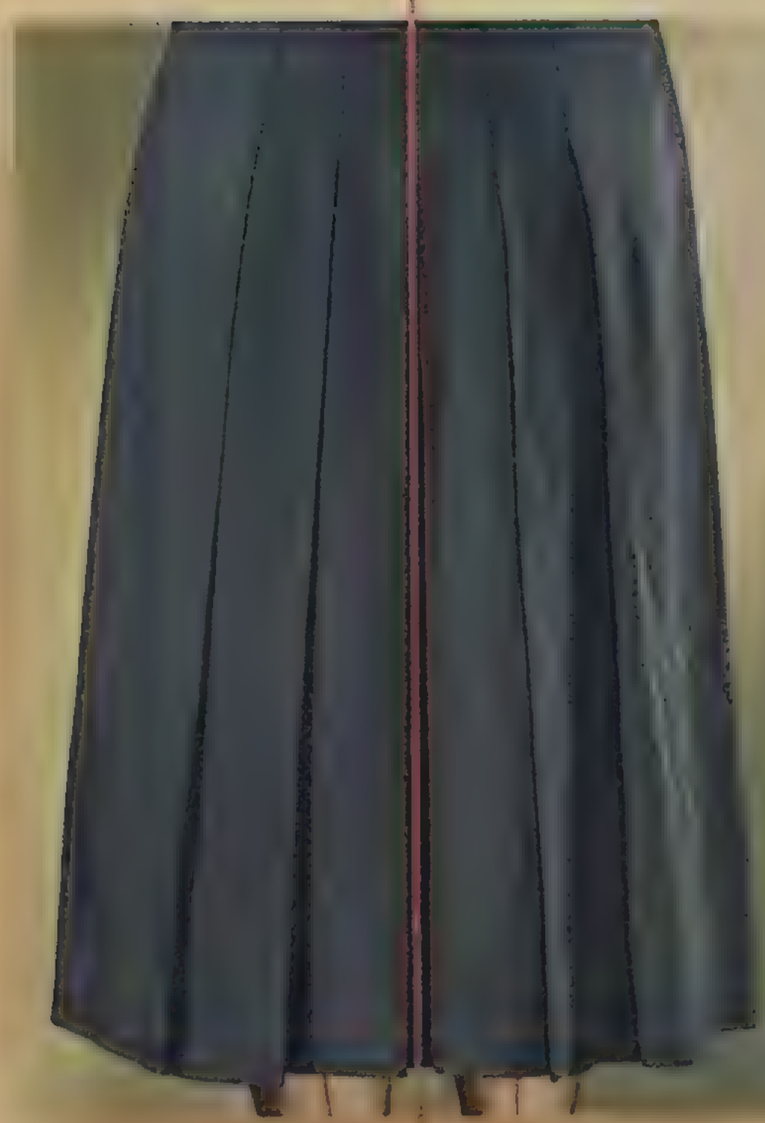

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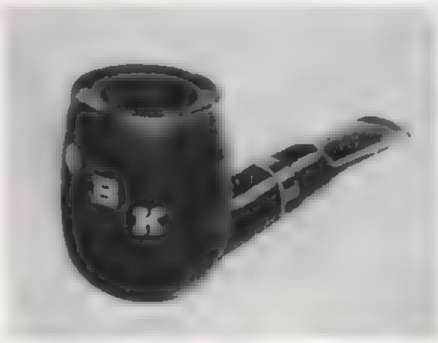

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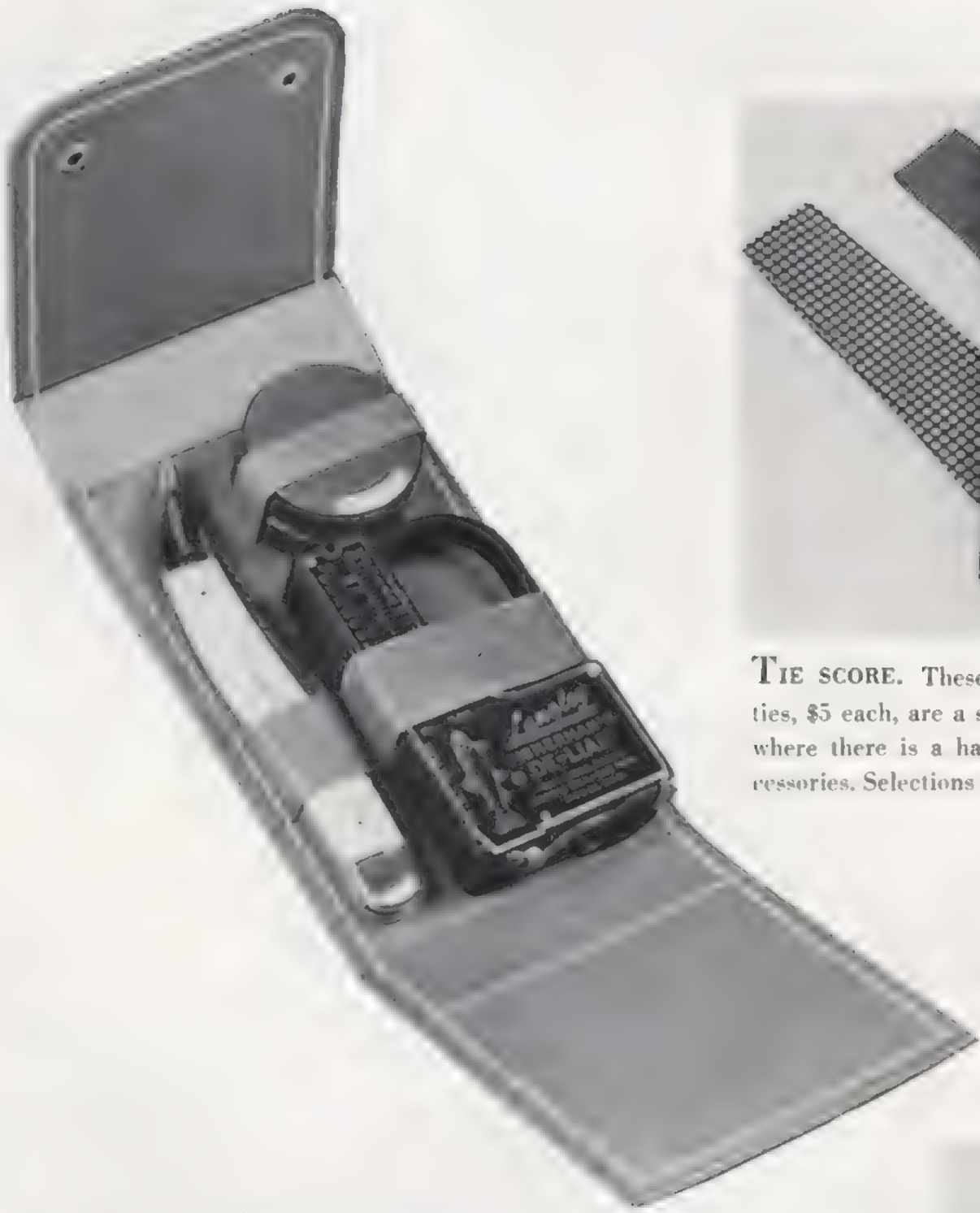

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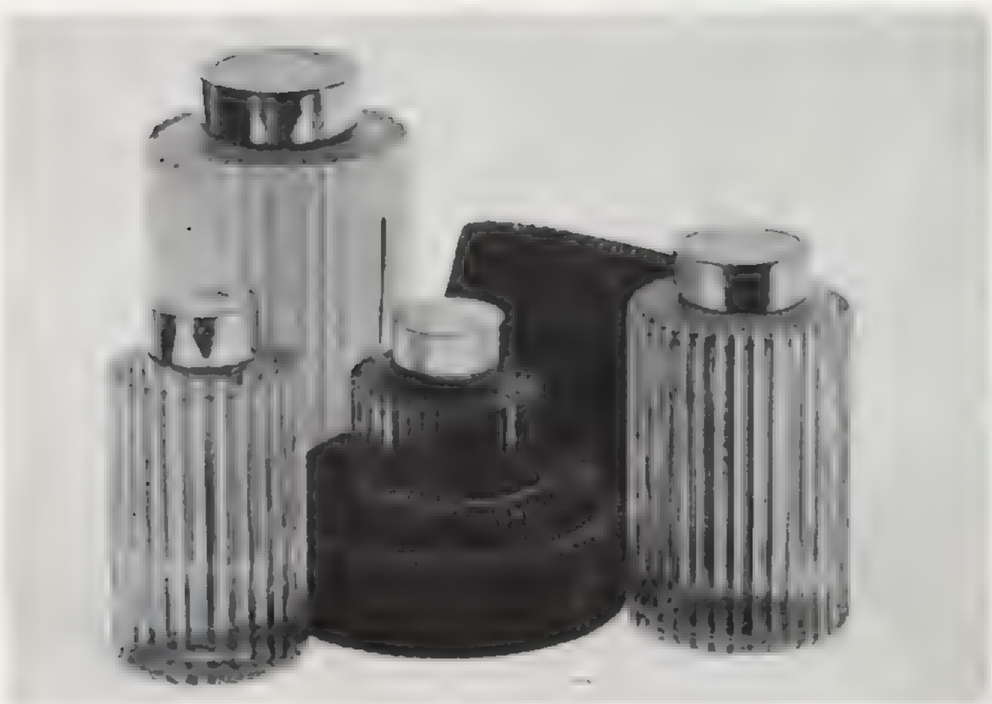

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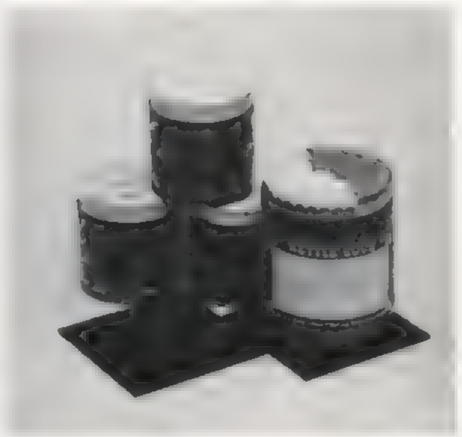

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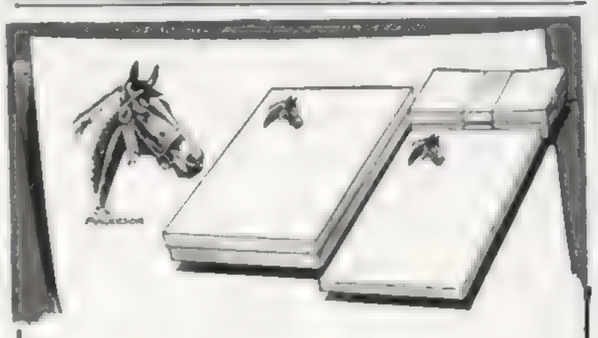

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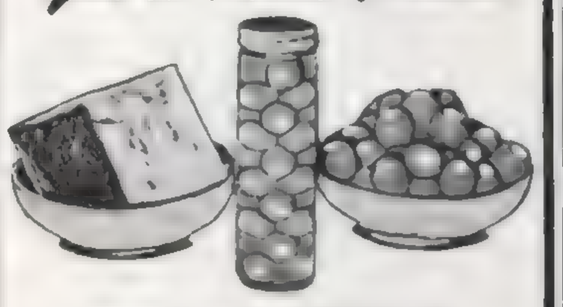

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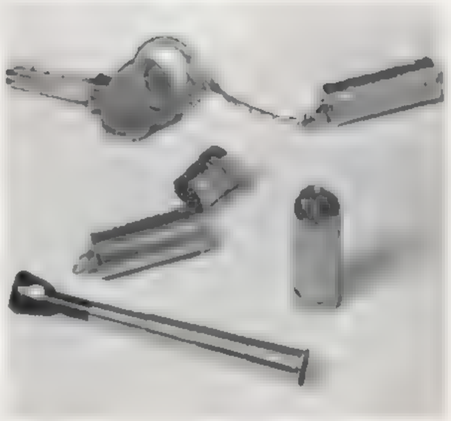

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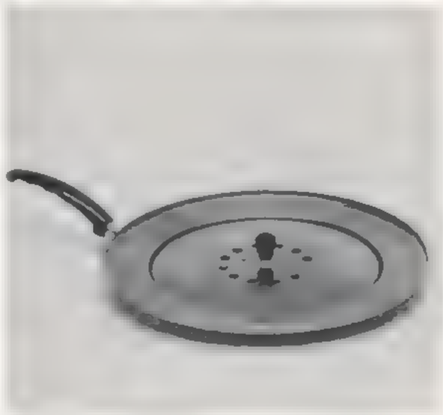

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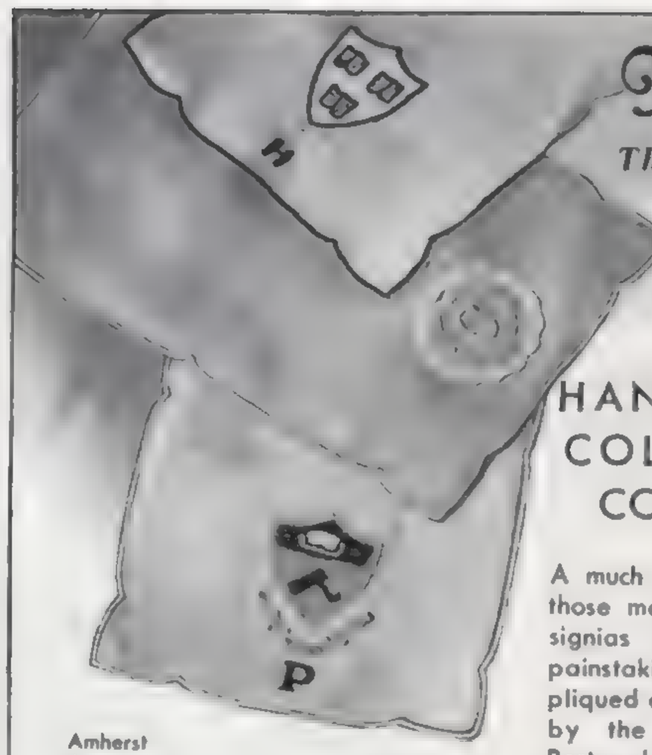

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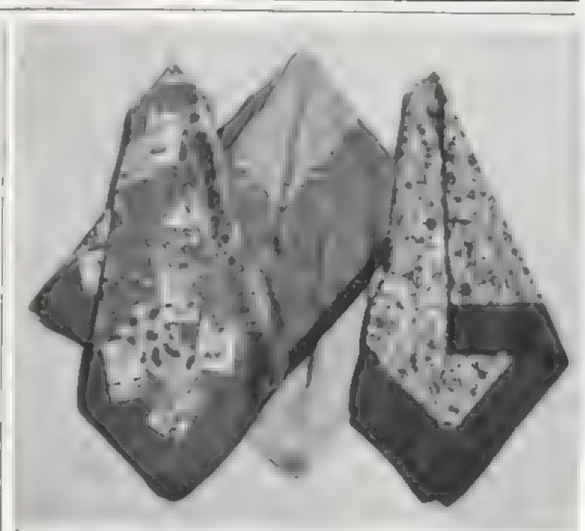

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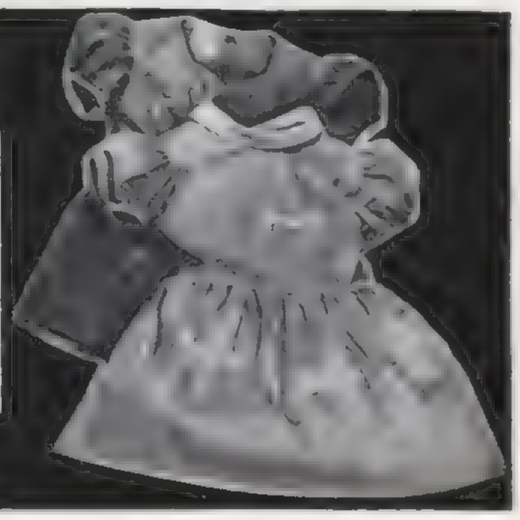

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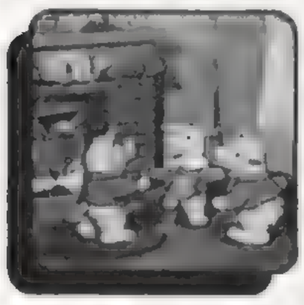

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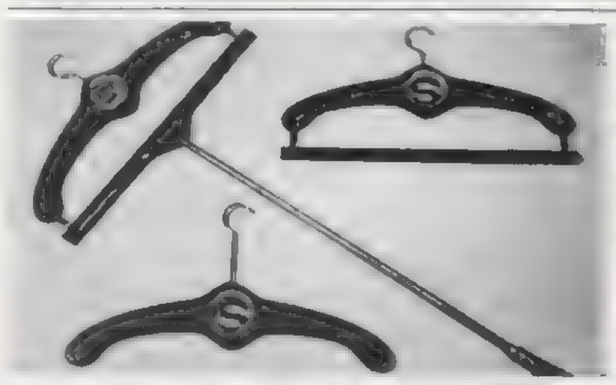

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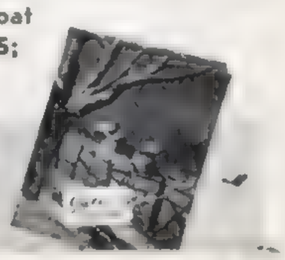

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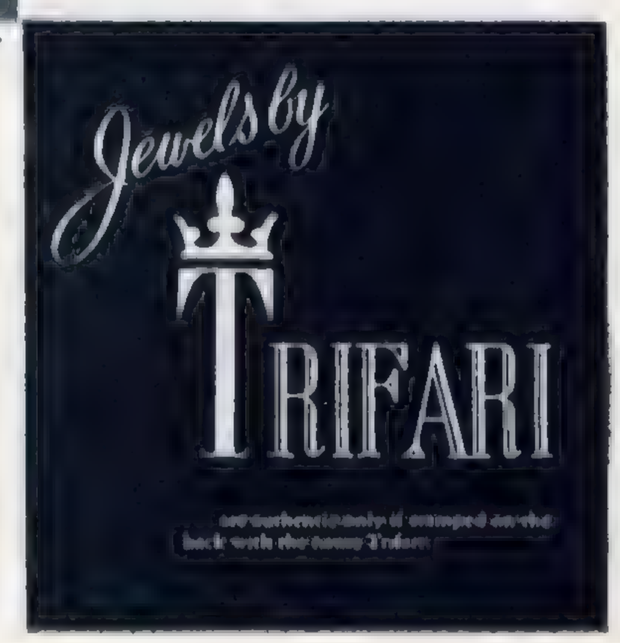

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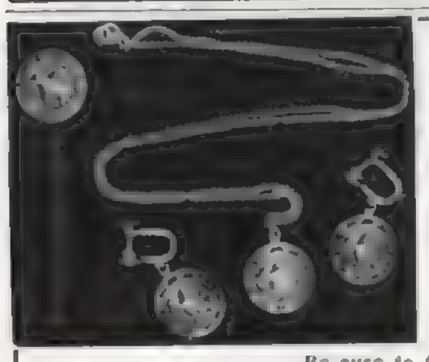

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P.S. The Charm alone—to dangle on a charm bracelet	$2.40

All prices include 20% Fed. Tax

Be sure to tell us the birth-date of the lucky person

Sorry No C.O.D.'s. We pay the postage.

CARLA JILL STUDIOS

"headquarters of the unusual"

DEPT. V NORTHPORT, NEW YORK

NO MORE CREASES IN YOUR SKIRTS

. . . when you use this newly designed Prac-T-Rack. Holds up to twelve skirts at a time, yet one can be removed without disturbing the others. Another useful feature—the rack hangs flat against door or wall conserving precious closet space. Smoothly finished in yellow, pink, green or blue pastels.

An Ideal and Different Gift

Each, **$2.95**
Add 25c for Postage and Handling.

Sold by mail order only in 48 states and all over the world.

PRAC-T-RACK, STILLWATER 15, NEW JERSEY

This Christmas, make it a Gift that Sparkles!

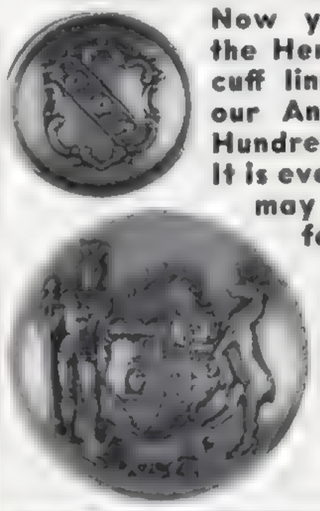
HANDSOME HURRICANE LAMP
$16 each...$31.50 pair

Czechoslovakian hand-cut crystal base and dangling prisms...etched or plain glass chimney...can be readily electrified.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Pomp and Cuff Links!

1800 to 1840 . . . to **1950** . . .



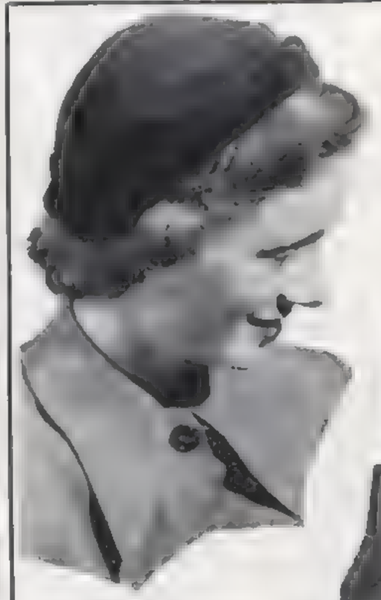
Now you may have the Heraldic touch in cuff links made from our Antique buttons. Hundreds of designs! It is even possible you may receive your family crest. In Sheffield silver or rolled gold—with a swivel link. Small and medium buttons are shown actual size.

small—$5.50
medium—$7.50
large—$8.50

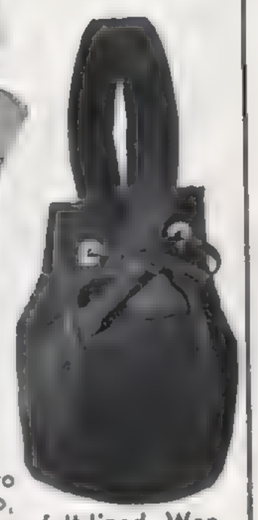
Plus 20% Federal Tax but Post Paid

We can't guarantee delivery of the designs shown.

Old Buttons, 50 E. 56, N.Y.C.



Touch of Velvet



VELVET TOQUE by Madcaps, prettiest of all for day, evening. Tiny roll brim. Choice: Black, red. **$4.25.**

RED VELVETEEN BAG to match. A beauty to keep, to give. Good size, dressy, felt-lined. Wonderful value. Choice: Black, red. **$6.85.**

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The NAVAJO MOCCASINS Ideal Gift from the Indian Reservation country—of glove-soft sueded cowhide, sturdy leather soles and lifted inside heel cushions.

HANDCRAFTED in Natural, Red, Brown, Royal Blue, Emerald Green, Gold, Indian White. Sizes 4, 5, 6, 7, 8, 9 and 10.....$4.95
BAG TO MATCH, with inside pocket.....$5.95
SPECIAL PRICE for set (tax incl.).....$9.95
FOR MEN, sizes up to and including 12 ...$5.95
TRIBAL MOCCASINS FOR CHILDREN, in soft sueded cowhide, with elk soles. Apache Tan or Haze Blue. *Sizes 5-7-9*.....$2.95
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Order by mail today. Send check or money order and we pay postage. Or order C. O. D. plus postal charges. Immediate delivery. Satisfaction guaranteed, of course.

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Send check or money order. No C.O.D.s please. Postpaid.

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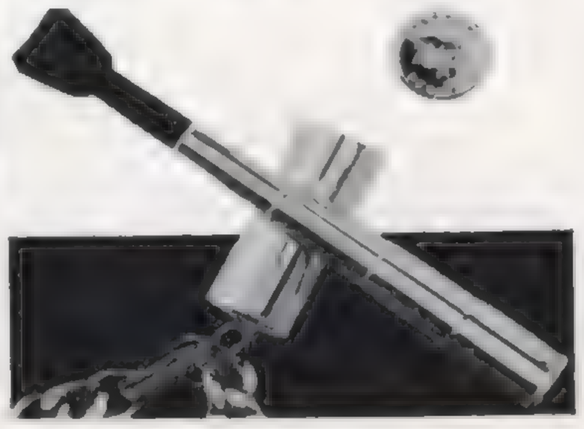
171 MADISON AVE., NEW YORK, N. Y.



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Spells YOUR NAME in full...

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The Perfect Gift
Each NAMECHAIN made to your order—up to 14 letters allowed. Packed in gift box. Orders shipped in 48 hours. Tax and postage included in price.

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Gifts to be prized!

Accurate compasses (the type originally designed for the armed forces) are set like jewels in circlets of gold and silver to create the most distinctive jewelry of the season. You'll wear these with pride and pleasure. Handcrafted by a famous jeweler, in sterling silver, of course; also 14 K gold plated.

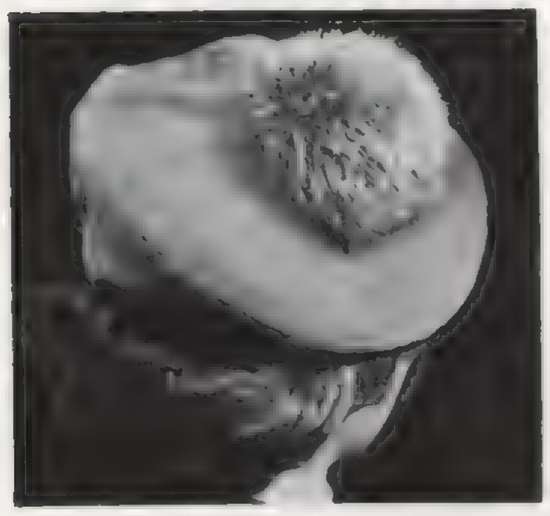
CUFFLINKS or EARRINGS, a pair.....$10.80
CLIP, for his tie or your beret, each.....$10.80
CHARM, for keychain or bracelet, each.....$ 5.40

Prices include FED. TAX and shipping charges in U.S.A.

*Send for FREE Gift Catalog—*Registered 1949*

Gift Sources TWO COLUMBUS CIRCLE NEW YORK 19, N. Y.

NEW... FUR POMPON
WEAR IT IN A MILLION DIFFERENT WAYS...



A genuine, full silver fox pompon... so soft, so rich and oh, so versatile! Ideal for berets, suits, buttons, on house slippers, cloth coats, etc. A wonderful gift idea!

Only $6 postpaid if you send check or money order. No C.O.D.'s. Includes all taxes.

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the master stylist

Inspired by you... and you alone!

Long or short, your hair tapered and shaped to your type... $3

SPECIALIST IN CORRECTIVE HAIR TREATMENT
CONSULTATION AT NO CHARGE

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PERSONAL PUFFS
PACKAGE OF TWELVE $3.50 (POST-PAID)

Here's a splendid gift for "HER" that's truly personal. It's a set of Powder Puffs, made of fluffy baby lambskin; each puff personalized with monogram or FIRST NAME, in gold. Packed in clear, after-use plastic box.

Send check or money order to Dept. V

Satisfaction guaranteed or money back.

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Morning, Noon and Night

Model 414

Modified peplum and unpressed back pleat, flatters all figures.

For daytime wear in 100% Wool Jersey $24.75

Bittersweet, Moss Green, Gold, Guava Brown, Red, French Blue, Wine.

Soft finish Faille Crepe for the dressier occasions. $23.75

Black, Red, Brown, French Blue, Grey, Lavender, Moss Green.

SIZES
12-20; 38-44; 16½-18½

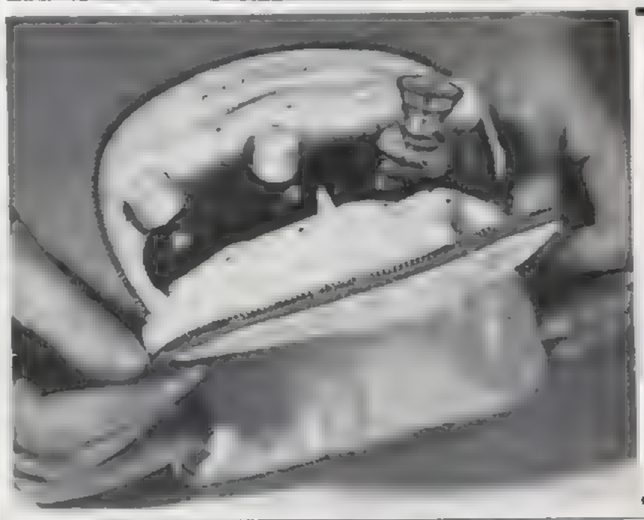
Olga Frocks
Write for Additional Sketches
POINT PLEASANT BEACH, N. J.

Information concerning sales openings available upon request

SHOP

SEPARATES for country ventures: tie-belt suède jacket in cinnamon, green, $39.95. Turtle-neck cashmere sweater in red, beige, or green, $10. Skirt in green, brown tweed with suède touches, $17.95. From Sandra Post, 2295 Broadway, New York City, N. Y.

CHINOISERIE. Nice note with modern decor, this cocktail set: six glasses and tray of satin-y black Oriental lacquer with raised gilt plum blossom design, $16.80. The Huntington Co., 735 E. Sylvan Ave., Milwaukee, Wisconsin.



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BOTTLE GUARD
by VENUS

protects trousseaus, vacation clothes and luggage beautifully! Protects against breakage and absorbs seepage into its heavily padded interior. Holds as many as eight travel size bottles of nail polish, remover, lotion, etc., as well as perfumes. Maroon, Ice Blue and White Satin; double perfume size $4.00. Single size $2.75 (no tax).

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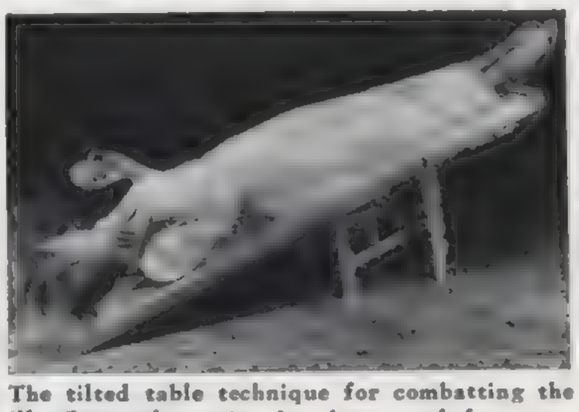
Be inclined toward GOOD LOOKS on the GLAMOUR-REST



The tilted table technique for combatting the ill effects of gravity has been used for years in many hospitals. A few minutes at this restful angle and fresh new blood is sent to the face and neck. Opens and folds automatically. Painted at your choice: red, black, pastel blue.

$19.95
Postpaid, tax incl. Check or M.O. to:

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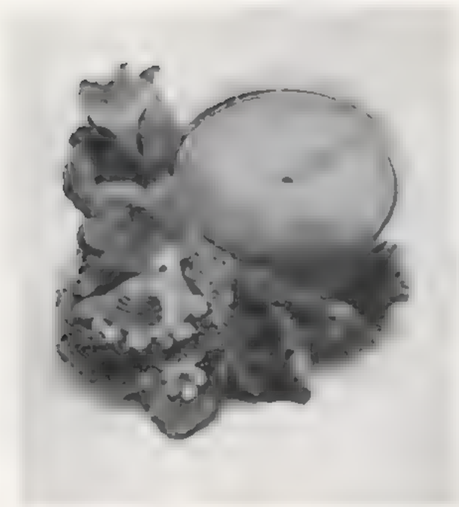
HOUND

. . . in fine feather



EARLY BIRD. Alarm clock for the bedside table, set in hand-decorated Italian ceramic with the early bird and garlands of flowers. With Swiss movement, radium-lit dial, reliable eight-day alarm, $29.50 plus tax. From Henri Bendel, 10 West 57th Street, New York, N. Y.

BAKER-MIEHLMANN

GOOD NEWS any year: alligator handbag in this year's long, columnar shape. Black lined with red leather; brown lined with brown leather. $79.50 plus tax. In lizard, $37.50 plus tax. Carol Lynn, 545 Fifth Ave., New York.

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Transform baby into a doll for this first Yule, for Christening or for any festive occasion. Exquisite hand crocheted looped work, satin ribbon and rosette trim. White only.

	Infant to 6 mos. size	1 yr. size
Jacket	$9.95	$10.95
Cap	2.50	2.75
Booties	1.95	

3 piece set complete $13.95—Infant to 6 months size only.

Postpaid—3% Sales Tax in California

BRUCE WALTHER OF HOLLYWOOD
5143 Fulton Avenue, Van Nuys, California

NUT BOWL SERVICE SET
7 piece bowl and service spoon with 6 small dishes. Gold and red lacquer with beautiful designs. Bowl 2" high, 5¾" diameter. Dishes 1" high by 2⅛" diameter. Spoon 6¾" long.
$8.50 Complete Postpaid

EXOTIC, YET SO MODERN, this imported lacquerware typifies one of the finest examples of Japan's industrial arts. Delicately balanced, brilliantly designed and faultlessly finished. Remarkably durable.

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FLOWER PLATE
Red with leaf design inlaid in gold. 7" in diameter. - - -
$4.50 Postpaid

BOWL
Red with gold inlaid design. Outside solid red. 3½" high, 5" diameter - - -
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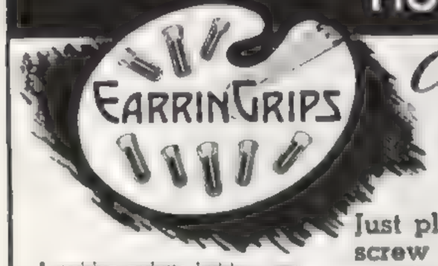
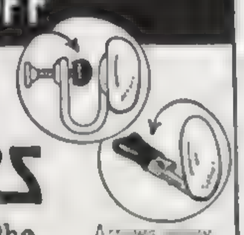
Keep EARRINGS from HURTING or FALLING OFF



All you need is EARRINGRIPS



A golden palette holds a set of 8 pair in gay plastic' wears

Just place these soft little cushions over the screw or clip back of any earring. Instant comfort . . Security against loss of your favorite earrings . . Easy to attach . . Invisible when worn . . A most attractive gift.

Arrows show where EARRINGRIPS go over the screws and clips of earrings.

COMPLETE SET, BY RETURN MAIL, PREPAID . . $1.00

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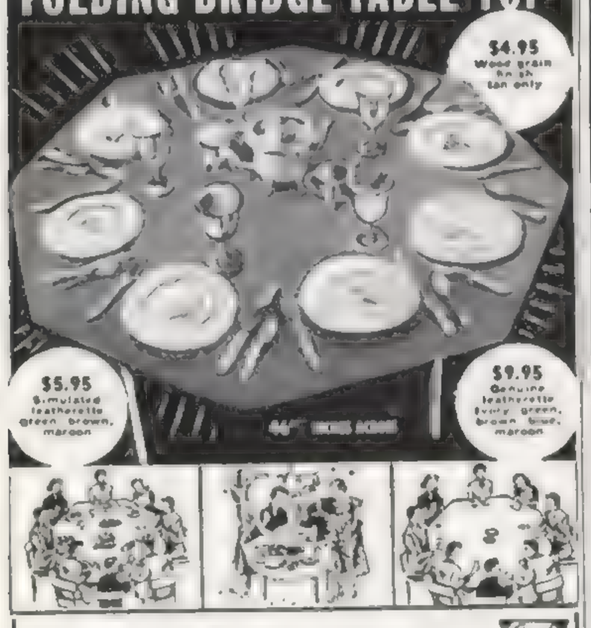
FOLDING BRIDGE TABLE TOP



★ Seats 8 people for dining or cards.
★ Folds compactly for storage when not in use.
★ Cannot tip or slide, held firm by straps.
★ Fits over any size bridge table.
★ Genuine leatherette model is washable.
★ Grease proof. Alcohol proof. Waterproof.
★ Will last a lifetime under ordinary wear.*
★ A price to fit every pocket book. F.O.B. Factory.

THE IDEAL XMAS GIFT

GRAND UTILITIES CORP.
Mt. Vernon, New York Dept. J

the Spoon for Her is Whip Stir KooKing SPOON

IT WHIPS, IT STIRS, IT BLENDS, IT SERVES!

Cut-out design and extra width make this stainless steel spoon an effective tool for beating, whipping and stirring. Flat tip gets way into corner of pot or pan to easily remove food for serving. Cool plastic-impregnated handle. $1.00

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THE PLASTICRAFTERS
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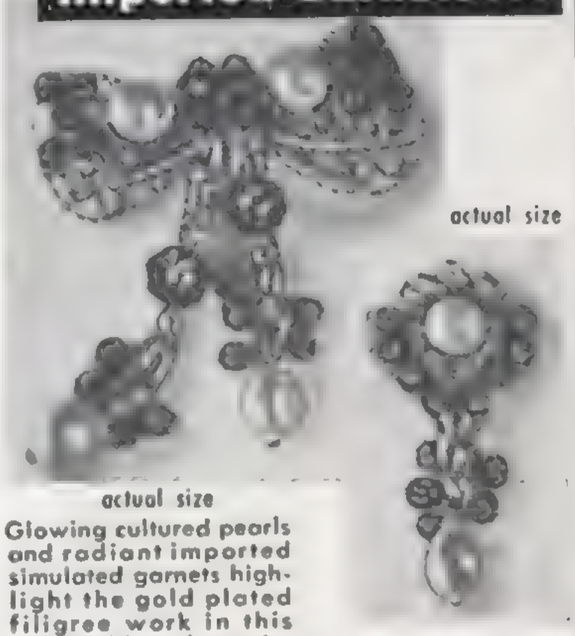
Cultured Pearls . . . Imported Garnets . . .



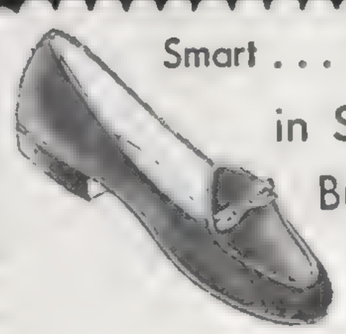
Glowing cultured pearls and radiant imported simulated garnets highlight the gold plated filigree work in this antiqued bow-knot pin. $12.00 (Fed. Tax Incl.)

Graceful earrings to match. Choice of clip or screw. $12.00 per pair (Fed. Tax Incl.)

Send check or money order (No COD's please) to

Marjorie Raven
689 Madison Avenue, N. Y., N. Y.

SIZES FOR EVERY FOOT 2½ to 12. AAAAA to C



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Choose it in black, brown or navy, with matching leather piping on vamp and bow. The soft Bucko, with its pancake heel, makes this the perfect campus and leisure shoe.

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Made in pearlescent plastic. Holds 32 stockings in smallest space imaginable. Individually boxed—colors; $2.95. Crystal Clear—$1.95.

BEAUTIFUL SEA-SHELL GIFT BOX
A gift without a proper setting is bare . . . so bear this sea-shell ensemble in mind for Christmas giving. SafTdri for drying stockings and lingerie. Malibu for individual towels. Subtracts bathroom clutter . . . adds harmony to domestic washday problems. Colors: Blue, rose, yellow, green or ebony black. THE SET $5.50 (postage paid). Sorry no C.O.D's.

Malibu
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Companion piece to SafTdri. Solves your extra towel problem. Individually boxed—in colors; $2.95. Not made in Crystal Clear.

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MEMINDEX—an unusual, handsome and welcome GIFT for any busy man or woman. Handy dated or otherwise indexed CARDS fit both POCKET CASE (for temporary data) and DESK UNIT (for permanent records). *No transcribing.* FREE Dated Cards for remainder of '49 with all orders for '50.

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DESK UNIT & POCKET CASE

Rare Old English Lavender
Sachet and Perfume

All for $3
By Mail Postpaid

Gift Combination
Two Bamboo Baskets
Three Chiffon Bags
½ oz. Perfume

Nice to delicately perfume the bedroom and powder room, the linens, dress and garment bags, the lingerie and hosiery drawers, the handkerchief box, etc., and to place among the woolens to discourage moths.

Similar Baskets filled with Rose Buds, Orange Blossoms or Pine Balsam—same price. Baskets may be refilled.

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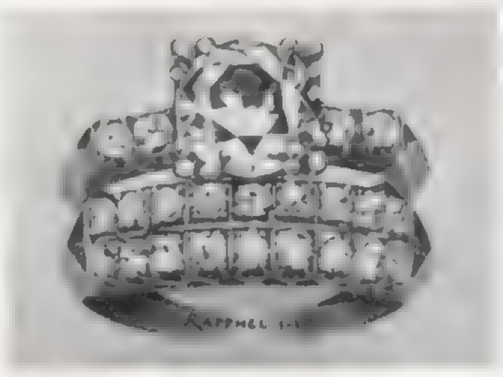

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Mail Orders? Gladly!
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SORTIE.. *Really fits!*
THE ELASTICIZED BACK MAKES IT STAY ON YOUR HEEL..IN FINE BROWN ALLIGATOR.. ALSO AVAILABLE WITH OPEN, SLING BACK. $28.95
Sizes 8½ to 12, add $1

SHOECRAFT nationally famed Fifth Avenue shoes are chosen by style-and-quality minded 'Tall Gals'. Perfect fit means better wear. A trial convinces. Get your copy of our FREE BOOKLET V TODAY Smart styles! All sizes! Any pair sent on a 10 day money-back guarantee if unworn. Prompt REFUNDS. When ordering send check or money-order Charge accounts invited SHOECRAFT shoes are sold direct ONLY

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FITTING THE NARROW HEEL
All sizes 2½ to 12 • AAAAA to C

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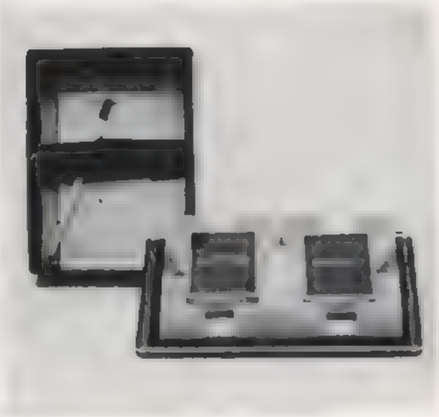

NATURAL PAIR. Canasta enthusiasts will like these decks in red, green, brown leather with rules, score. In play, bottom of case becomes a tray for pack and discards. $7.75, ppd. Nessa Gaulois, 723 Lincoln Rd., Miami Beach.

A MONEY MATTER. Change purse, with room for a few bills, your door key, in white or turquoise French lamé. To tuck in your evening bag, or the pocket of your wrap, $4.95 plus tax. Alfred Orlik, 680 Fifth Ave., New York.

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"Elmer" is guaranteed to promote abstinence. When the party starts he just sits there on your bar looking like any well behaved moron. After several rounds you surreptitiously turn "Elmer" around, and watch your guests' reaction. Height 8", hand painted ceramic. $3.50 Postpaid, No C.O.D.'s.

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Change your hair style, at will, with smart hair creations designed by Marie. Real, imported, first quality human hair perfectly matched to your own. Whether a curl, chignon, braid, twist or transformation, it's your very own if by Marie. Fully guaranteed.

Send us your outmoded transformation. We will restyle to up-to-the-minute, smart coiffure fashions. Also clean and restore like new.

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Send hair samples for color matching.
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Visit Marie for free personalized consultation.

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SMALL BUST WOMEN!

Special Design "Up-And-Out" Bra Gives You a Fuller, Alluring Bustline Instantly!

NO PADS!

Self-conscious about your flat-looking bustline? The sensational "Up-And-Out" Bra has an exclusive secret patent-pend. feature to improve your bustline! No artificial bust build-up needed! All your clothes will display sweater-girl curves. Elastic back and easy-to-adjust shoulder straps. Beautiful washable fabric. COLORS: Nude, white, black. Sizes 28, 30, 32, 34, 36, 38. Only $2.49.

SEND NO MONEY! Send size, color, name, address to-day! Pay postman, on delivery in plain wrapper, $2.49 plus postage. Or send $2.49 with order and we pay postage. Money-Back Guarantee if not delighted in 10 days.

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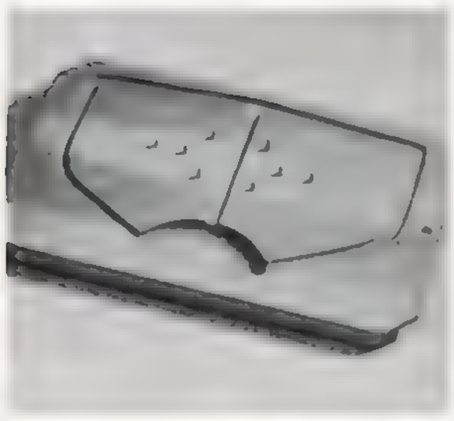
HOUND

. . . in fine feather



BAKER-MIEHLMANN

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PERMANENT NEWS. If the time is coming around when you will need a permanent, you might discuss your plans with Albert Attermeyer, at 509 Madison Ave., New York. He gives a special type of spray permanent which not only has good, lasting results, but is a cool, comfortable process as well. After shampoo, the hair is wound on lightweight curlers, to which rubber tubing is attached. Through this, a special lotion is sprayed into the curls, then rinsed out, and followed by neutralizer. Mr. Albert finds this method leaves hair soft, that it often helps nurse back a natural wave.

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Black Suede, weave of Black Satin
Brown Suede, weave of Brown Satin
Navy Suede, weave of Navy Satin
English Ostrich, weave of Royal Blue and Off White Cobra, $42.95
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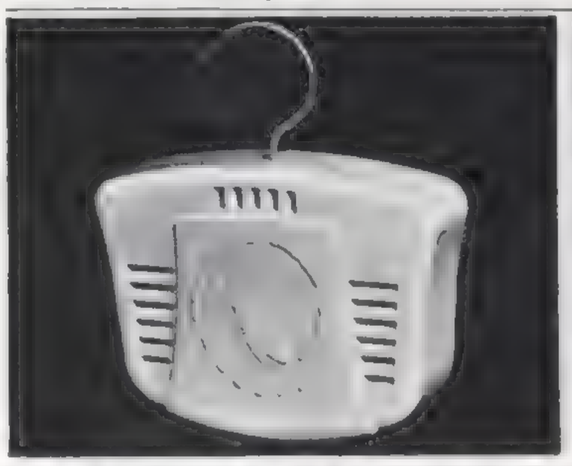

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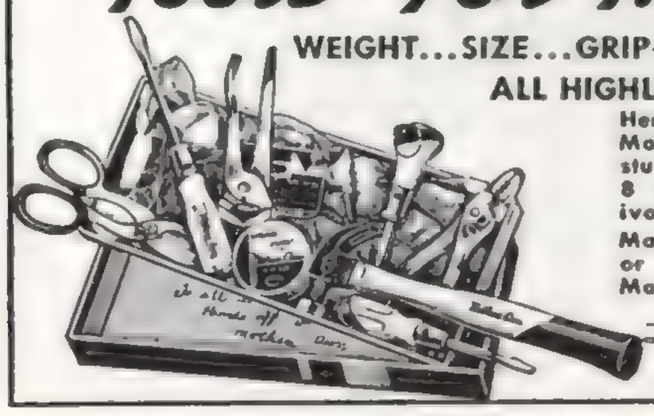

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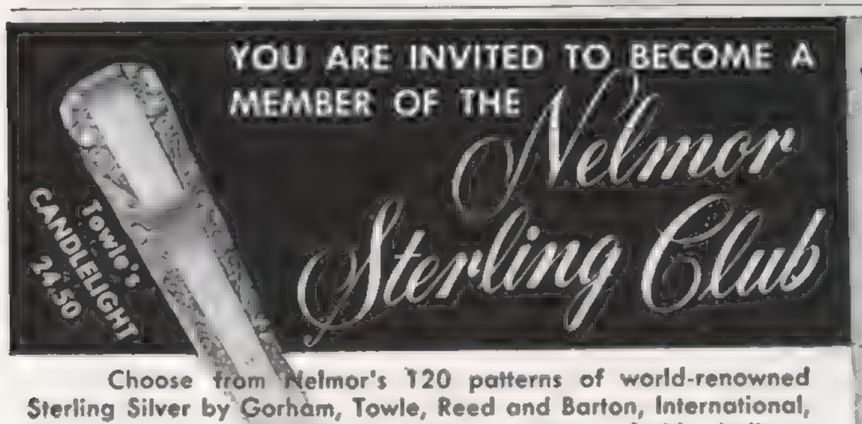

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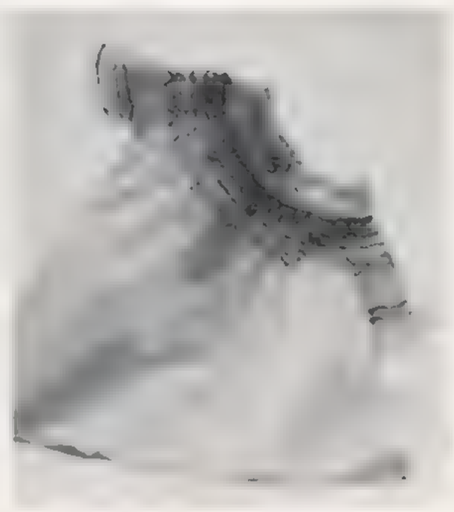

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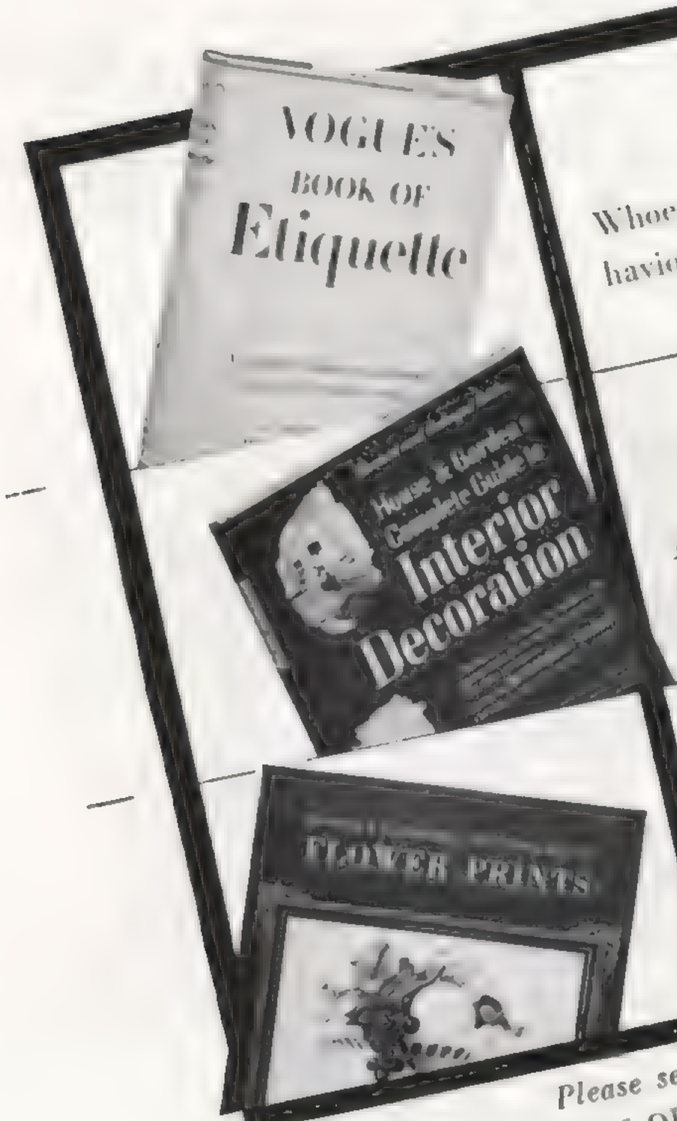

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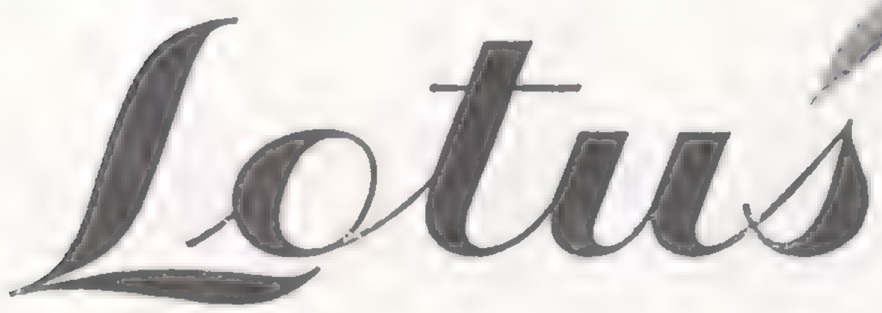

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STERLING SILVER: CLASSIC PATTERN

Detail of silver on page 138.

MIEHLMANN

Teaspoon, shown actual size, in a beautifully plain sterling silver flatware pattern, "Modern Classic," by Lunt. The grooves on the tapered shaft, the squared-off handle, its only details. Teaspoon, $2.83, 6-piece place setting, $26, both including tax; Georg Jensen.

MRS. EXETER

The following is a list of stores throughout the country where Mrs. Exeter's fashions, copied from Paris originals, on pages 126-127 may be found

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Ft. Wayne, Indiana.....Wolf & Dessauer
Houston, Texas.....The Smart Shop
Huntington, West Virginia.....Style Shop
Indianapolis, Indiana.....Wm. H. Block
Kansas City, Missouri.....Harzfeld's
Los Angeles, California.....Bullock's
Memphis, Tennessee
Levy's Ladies Toggery, Inc.
Miami, Florida.....Burdine's, Inc.
Milwaukee, Wisconsin
Milwaukee Boston Store
Minneapolis, Minn.....The Dayton Company
Oklahoma City, Oklahoma.....Halliburton's
Pasadena, California.....Bullock's
Philadelphia, Penna.....Dewees
Pittsburgh, Penna.....Joseph Horne Co.
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Richmond, Virginia.....Miller & Rhoads, Inc.
Roanoke, Virginia.....Samuel Spigel, Inc.
Rochester, New York..The Rochester Frances
Tyler, Texas.....Kline's
Washington, D. C.....Julius Garfinckel & Co.
Waukegan, Illinois.....The Globe
Wichita, Kansas.....Walker Bros.
Wilkes-Barre, Penna.....Isaac Long
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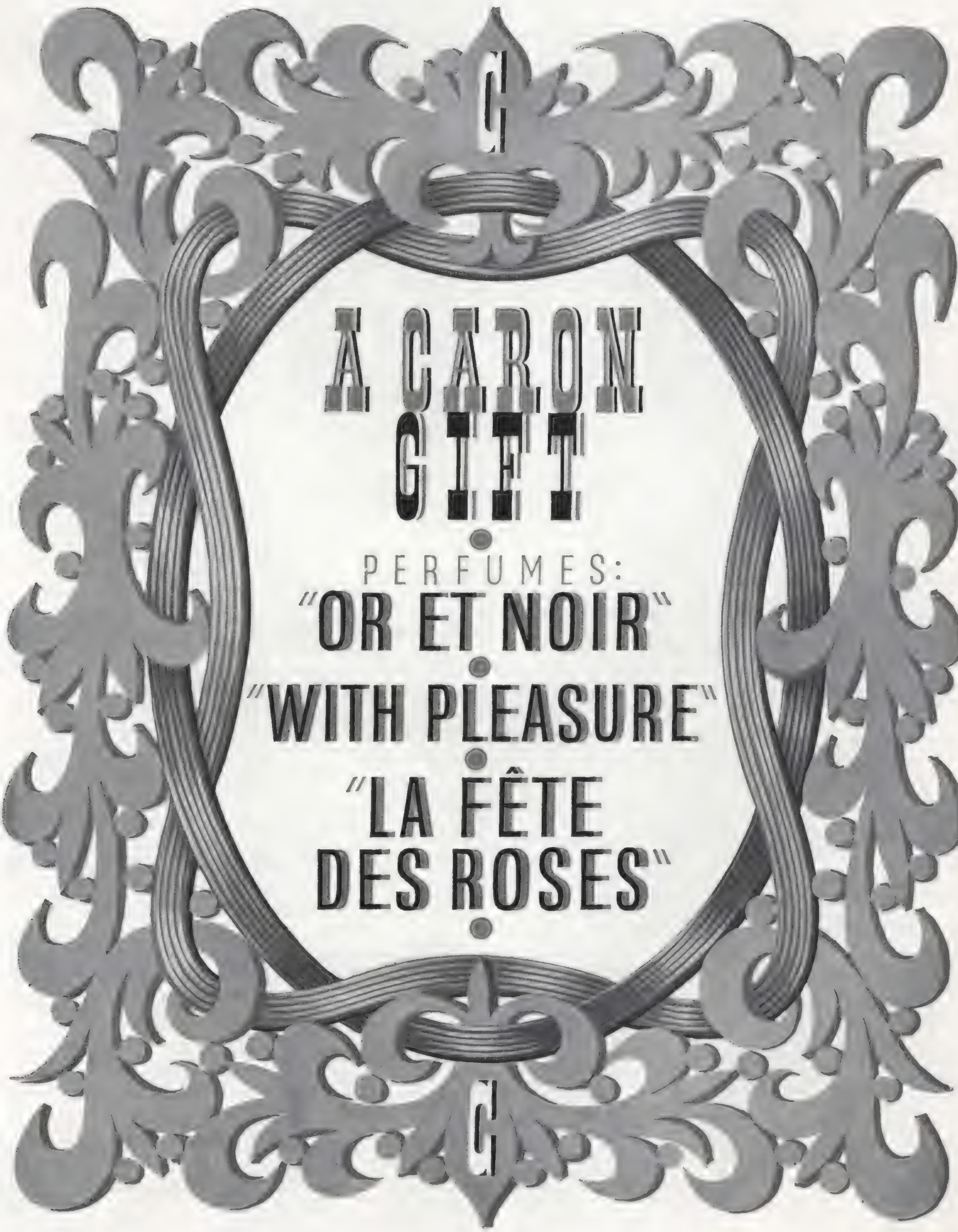
Sosnik & Sosnik, Inc.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"WITH PLEASURE"
"LA FÊTE
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COVER: Fashion for a man's eye: the beautiful red evening dress. This one, made of news: the eye-catching unevenness of the hemline before it sweeps down into a fling of train; the way the coral net is used, seventeen layers deep to give it the bulk of velvet, then shaped as if it *were* velvet. Dress, from Elizabeth Arden's Fashion Floor, a Castillo design. The make-up, her "Méditerranée." The jewelled earrings, Van Cleef & Arpels.

PENN

VOGUE

INCORPORATING VANITY FAIR

NOVEMBER 1, 1949 CONTENTS

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VOGUE'S EYE VIEW OF FASHIONS IN A MAN'S EYE

"HOW LONG IS AN EVENING DRESS?" On the next page, we raise the new and burning question. But as the point of evening clothes in general, and this issue in particular is, "What evening fashions please the men?"—we thought we'd ask.

CHARLES AMORY is "all for the short evening dress—a fine idea. It looks nice, makes them look sort of young. Even like them for the most formal big parties. Long dresses are difficult when one tries to walk behind them up and down stairs."

RUSSELL CROUSE says, "Even if I had on a white tie and tails, I'd like my girl to have on a short evening dress. Why? Because if she has a pretty leg, it ought to be shown. If she hasn't—she ought not go out with me."

JAY RUTHERFURD says, "Short or long? Depends on who is in it. But I do think a long one makes me feel the evening has more charm."

HERBERT WESTON: "Short evening dresses for semi-dress, which means most nights of the week. Women look younger and snappier in them. And I think that for a big party the new, extremely bare, short dress would look well. But for a ball in a private house, when I wear full dress, I'd prefer full-length formal evening dresses on the women."

THOMAS PHIPPS telephoned, "I'm strong for the sweeping dress. The first time I do a waltz with a bejewelled beauty in a short dress I'm rolling up my trousers."

DANIEL LORD comments, "I think long evening skirts are a nuisance because I am always stepping on them and always getting dirty looks from the girls whose skirts I step on. But I *still* think they are pretty and like them best."

JOHN MCCLAIN quoth, "The length of a lady's evening gown is an individual matter." End of quotes.

So, now you know EXACTLY what to wear.

14" FROM THE FLOOR

NEW QUESTION: HOW LONG IS AN EVENING DRESS?

NEW ANSWERS: *on these and the following pages*

The fashion-change of the winter is the change, and variation, in evening skirts. We predict that as a Topic—from here to Christmas dinner parties. We expect that some of the shorter lengths are going to worry the men. For obviously, some men *will* resist the fashion-change, that being the well-known way of . . . . et cetera. But, just as obviously, men do know, whether they admit it or not, when a woman looks smart. What more could we ask in the way of cooperation? and who, *whom* would we rather please?

Then. What length shall a woman wear? There are actually five new lengths, but the chic of each depends, as always, upon the way it is worn, and by whom, and when.

14″ from the floor is the length of the most controversial do-dress evening dress of the moment. Extremely bare, narrow, often austere, it appeared in the Traina-Norell collection as on the opposite page and in slim, beaded sheaths. It appeared in Paris in brocades, satins, lamé, beaded chiffon. It is meant to be worn with important jewels, pretty shoes, and when the men wear black tie *or* white tie. Finally, it is a fashion which demands pretty feet and ankles, closely cropped hair, a slim, slightly shallow figure, good shoulders. This same silhouette, in a dark colour and with perhaps less hoop-la about the fabric, could be worn with a hat, and a little wrap, to a smart restaurant for dinner or to an important theatre-opening.

14″ from the floor, a skirt narrow or full, is also the new length of the don't-dress dress that would have been longer last year. We call it the perfect restaurant dress; for less restaurant-conscious cities than New York, you'd wear it without a hat to dinner in other people's houses. It is, as this category has always been, one of the most useful, most ubiquitous, and best-designed dresses in an American woman's wardrobe; this year, it is most often of satin or taffeta.

13″ to 9″ clearance, and full, is a whole other thing. It is a short, bare, bouffant ball dress especially becoming to the young, for whom it has an everything-but-the-wand, fairy princess quality. Again, it is a question of figure—a small-figured, willow-waisted girl would wear it most successfully. And we expect to see it whirling *(Continued on page 152)*

Skirt news: the most controversial evening fashion of this season—the day-length slim sheath, in luxurious materials, very décolleté, with narrow shoulder straps—to wear when the men are in dinner jackets *or* tails. It takes wearing, assurance, a superb figure; and it looks to us like an Influence. Here, velveteen; but it might be lamé, or beaded chiffon. By Traina-Norell (with a jacket). Bonwit Teller; I. Magnin.

HORST

Skirt news, the slithery sheath that just reaches the anklebone. The dress (for black tie evenings) is of black rayon crêpe with a satiny peplum folded like a tulip about the skirt. Here, with a hat: its exciting restaurant-theatre phase. Worn hatlessly: an un-severe dinner-in, dinner-out dress. By Ben Gam, about $110. Dress, Russian broadtail stole, gloves, all at Bergdorf Goodman. Dress, also Hutzler's; I. Magnin.

5" CLEARANCE, NARROW, SLIT

Skirt news, and news. A dinner dress of day-length for restaurant-theatre evenings when the men may turn up in black tie or sack suit. Black silk satin a shade shorter than it would have been last year; a tilted, pointed overskirt, a flick of mauve satin. Dress, feathered hat, made to order; shoes, all Henri Bendel.

14" FROM THE FLOOR

HORST

Skirt news, autumn 1949. Layers of unevenness, the fascination, *the* new inclination of evening skirts. Magnificent ball dress of ombré silk satin, cream to coffee, the bodice glinting sequins. Designed by Castillo, from Elizabeth Arden's Fashion Floor.

Skirt news, continued—news because this length holds as the romantic ideal against which all rising new beauties are measured. Ball dress of topaz rayon taffeta, one tiny sleeve, one shoulder bare. By Sara Ripault, $30. Lord & Taylor; Marshall Field; Stix, Baer & Fuller.

THE NEW ROMANTICS

Opposite: The head hoop, bringing a wide-eyed prettiness to a modern, close-cropped head. Paved, gold-plated arc, designed by Miles White for the shingles we'll see in *Gentlemen Prefer Blondes.* Made by Robert; $12 plus tax. Bonwit Teller; Frost Bros. *Above, left:* The infallibles: roses, bare shoulders, misty net—for a ball dress of black silk faille with a this-autumn lilt to its hem. $250; at Bergdorf Goodman. *Above, right:* The head hoop again, for romantic reasons. (The fortune settled here is actually rhinestones.) Bergdorf Goodman. *Right:* One of the prettiest at the party—ball dress and jacket of ivory rayon brocade and fur. $250; Rosette Pennington. *Far right:* Red and rememberable and news of length. Beaded rayon crêpe sheath, net overskirt. By Diminutives, $90; Altman.

HORST

MILTON W. HOLDEN

"IN COMMITTEE"

M. DORLAND DOYLE

All over the country good men and good works are linked. Although money raising for good causes has its difficulties, the formula that is hard to beat is: "give fun to get dollars." The three New Yorkers shown on these two pages, like many men throughout the country, take time to bolster various institutions and "good works" through art exhibits, concerts, theatre parties, movie previews, and dances. Many a party has a *double-entendre*. Recently, Colonel Serge Obolensky, M. Dorland Doyle and Milton W. Holden were committee members for the dance at the Sherry Netherland to support the Soldiers', Sailors', and Airmen's Club. (Put the Club on your Christmas-giving list.) In addition to its canteen and sleeping quarters service, the Club last year gave out 10,000 free tickets to the Radio City Music Hall, sent 30,000 men to radio and television broadcasts, had 17,000 men at its dances. In all, over 130,000 men had their New York visit made neighbourly.

COLONEL SERGE OBOLENSKY

HORST

HER ROYAL HIGHNESS PRINCESS MARGARET

THE BRITISH MONARCHY

More popular than ever, the monarchy is considered essential to the democratic machinery of government.

BY ARTHUR BRYANT

A HUNDRED and thirty years ago it looked as if the British monarchy were doomed. In the aftermath of Waterloo a King, who in his youth had seen his transatlantic subjects repudiate kings forever, wandered, blind, crazed, and with unkempt, snowy beard, through the padded rooms of Windsor Castle, forgotten and neglected. His son, who became George IV—a fat, spoilt, flouncing roué—was so unpopular that he dared not drive through the London streets. When his long-forsaken wife, who had been living abroad with an Italian courier, visited England to claim her place as Queen, the mob tried to rise and dethrone him in her favour. A few years later, the future of the dynasty depended on a single child named Victoria whom few expected to ascend the *(Continued on page 150)*

CECIL BEATON

HER MAJESTY QUEEN ELIZABETH

From Salvador Dali, who sparks ideas in many directions.
three brilliant thoughts, brilliant designs.
the surrealist jewels, opposite;
in another direction, the sketch on this page.
his prevision, a year ago, of the turn that fashion might take—
towards angles, kite lines, zing and flourish.
The jewel ideas, materialized, combine inventiveness and beauty,
light fantasy with a high degree of elegance—
any one of them might be the high point of a costume.
The necklace, "The Tree of Life," a delicate leafing
of burnished gold, sprinkled with diamonds.
the pendants forming a fascinating little face.
The "Broken Heart" clip, a clustering of rubies.
with diamonds spaced on gold network.
The "Lips" clip, a curved arrangement
of rubies, pearls, gold.
All three designs are copyrighted.
are at Alemany & Ertman.

SIGNATURE:

GRIGSBY

SAN FRANCISCO OPERA

THEY SUPPORT IT,
PAMPER IT, ENJOY IT,
AND MAKE A SEASON OF IT.

For a long time, San Franciscans wanted an opera house (the old one burned down in the 1906 fire) and though they made-do with the Civic Auditorium, or drove thirty miles down the peninsula to Stanford for performances of opera, it wasn't until 1932 that they really got their wish. The whole town supports the opera, and the whole town rallies to give the visiting singers a whirl. One audience makes a "little season" of it. They take over the ten subscription evenings, give dinners, and go, dressed in beautiful clothes mostly from the Paris couture. (San Franciscans have a strong taste for French clothes and French food.) Those who live in the country, or who are still at their summer places, come in and stay at hotels for this ten-day season. The opening night of each season is always followed by the Opera Ball, at which débutantes of the previous season act as hostesses to the singers. The Opera Guild is in charge of the Ball and it is always held at the old Palace Hotel (see the page opposite). Another very important audience is made up of San Francisco's large Italian population, who go constantly, enthusiastically, and violently to the "popular" nights. A great deal of bravo-ing and foot stamping is involved—the kind of applause that may bring the season's best performance.

MR. AND MRS. JOHN ROSEKRANS, JUNIOR

MRS. ROBERT WATT MILLER AND MR. LAWRENCE TIBBETT
At the Opera Ball, after the performance of *La Tosca*, which opened the season, in which Mr. Tibbett sang Baron Scarpia. Mrs. Miller, in pale slipper satin.

photographed on the stairs leading down from the boxes; Mrs. Rosekrans in pale blue satin with one-sided drapery.

THE OPERA BALL, IN THE PALM COURT (ONCE THE CARRIAGE DRIVE) OF THE OLD PALACE HOTEL

COFFIN

SAN FRANCISCO OPERA *continued*

ANNUAL EVENT IN THE OPERA SEASON—SUPPER AT MR. WHITNEY WARREN'S TELEGRAPH HILL APARTMENT. THIS YEAR IN HONOUR OF LILY PONS

After-dinner coffee in the beautiful tapestry-hung library.
Left to right: Mr. George Dyer, Mrs. Fritz Grau, Mr. Peter Thieriot, Mrs. Peter Thieriot, Mrs. George Dyer, and Mr. Fritz Grau.

MISS MARIAN MILLER

A débutante of last season, daughter of Mr. and Mrs. Robert Watt Miller, Miss Miller wore for the opera opening a dress from Mad Carpentier: black jersey, the skirt massed with great red roses.

COFFIN

Below: Miss Casserly, a débutante of this coming season, in white lace and tulle. She is the daughter of Mr. and Mrs. Michael Casserly, and the granddaughter of Mrs. John Casserly, who initiated the open-air symphonies at San Mateo.

MISS JOAN CASSERLY

MRS. FRED W. MCNEAR

No opera season would be complete without Mrs. McNear in her box (and the situation has never come up). Here, she is photographed in her Nob Hill apartment, wearing a grey chiffon evening dress, an ermine wrap.

MRS. GROVER MAGNIN AND MR. JAMES VAN HEUSEN

Mrs. Magnin wears Dior's great white satin ball dress and a sable wrap.

Below: Mrs. Walker and Mrs. Monteagle, the wife of the President of the Opera Association, chatting in the opera house foyer. Mrs. Monteagle wears a pale grey taffeta dress designed by Castillo.

MRS. RICHARD WALKER AND MRS. KENNETH MONTEAGLE

SAN FRANCISCO OPERA *continued*

MRS. GEORGE DYER

Mr. and Mrs. Dyer, who live in San Mateo, are among those who come to San Francisco for the opera. Here, at Mr. Whitney Warren's apartment, Mrs. Dyer in a Balenciaga dress of eggshell taffeta and velvet.

IN THE FOYER OF THE OPERA HOUSE

San Franciscans, arriving (promptly) from their dinner parties, gather before the curtain rises.

MRS. RICHARD GUMP

Mrs. Gump in the dress she wore to the opening: a black velvet top, a skirt of old Chinese cut velvet, designed for her by Gibson Bayh.

Below, right: Mrs. Cameron, one of the four famous De Young sisters, is the wife of the publisher of the *San Francisco Chronicle.* She is dressed for the opera in pale blue chiffon designed by Castillo.

MRS. GEORGE CAMERON AND MR. WHITNEY WARREN

COFFIN

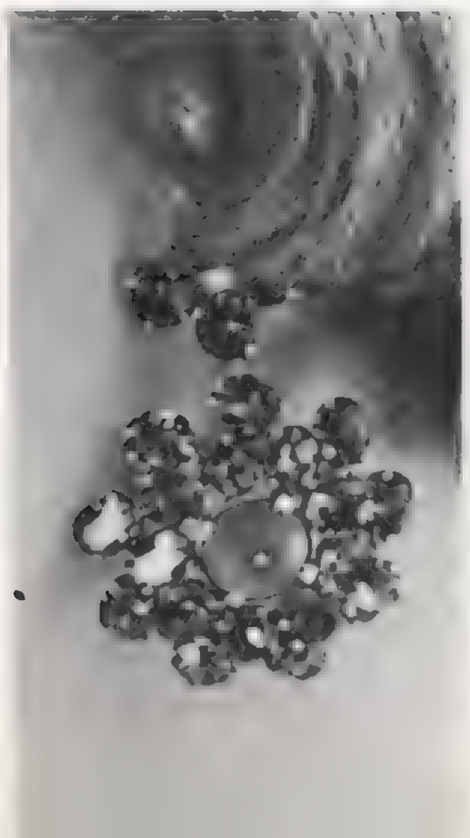
MR. AND MRS. PETER THIERIOT

Guests at Mr. Whitney Warren's supper party. Mrs. Thieriot is wearing a Molyneux dress, amber taffeta, swathed, with flying panels, a black velvet band.

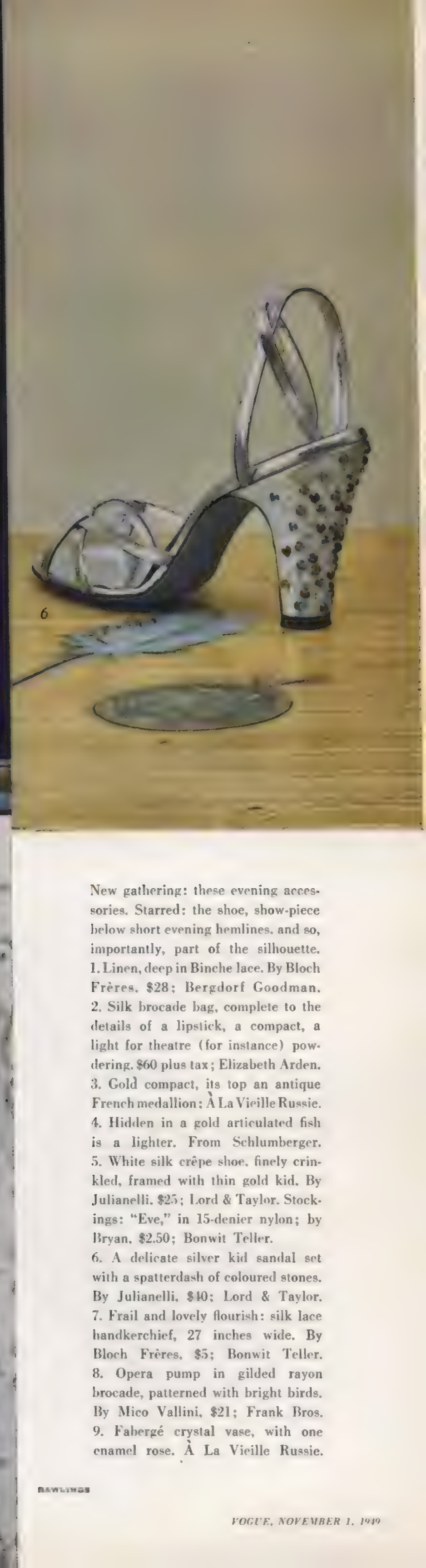
NEW NIGHT LIGHTS

On this page, new jewellery to flash
above a bare-top evening dress, new jewels of shoes
to show beneath short evening skirts.
Above, left: New galaxy: bib-necklace from France, crowded with star-shaped mirrors. $85 plus tax; Bergdorf Goodman.
Above, right: The new fashion in earrings, the new-again chandelier, here a long glitter
of many-shaped rhinestones, by Kramer. The pair, $25 plus tax; Henri Bendel.
Left: New shadow play: opera pump of black nylon in a lacy pattern,
smoothed over pink satin. $24; I. Miller. Kayser nylon stockings, $1.95; Arnold Constable.
Below, left: From France: pendant earrings of oval-cut pseudo
amethysts, compliment to a dress of blue or dark topaz-colour. $55 plus tax; Bergdorf Goodman.
Below, right: Chinese silk brocade opera pumps, green and gold against black,
lighted at heel and ankle-strap with gold kid. By Palter DeLiso, to order at Jay Thorpe.
On the opposite page: The great evening dress Dior calls his "Sargent."
The angled bodice, the skirt winging wide to the floor, black and beautiful in silk slipper satin.
The fan, the timeless feminine gesture; the coil bracelet, the clipped coiffure.
today's, tonight's. Dress by Christian Dior—New York. At Bonwit Teller; I. Magnin; Giddings.
Ruby and diamond jewels, Van Cleef & Arpels. Coiffure, Jean de Chant.

GRIGSBY



BLUMENFELD



New gathering: these evening accessories. Starred: the shoe, show-piece below short evening hemlines, and so, importantly, part of the silhouette.
1. Linen, deep in Binche lace. By Bloch Frères, $28; Bergdorf Goodman.
2. Silk brocade bag, complete to the details of a lipstick, a compact, a light for theatre (for instance) powdering, $60 plus tax; Elizabeth Arden.
3. Gold compact, its top an antique French medallion; À La Vieille Russie.
4. Hidden in a gold articulated fish is a lighter. From Schlumberger.
5. White silk crêpe shoe, finely crinkled, framed with thin gold kid. By Julianelli, $25; Lord & Taylor. Stockings: "Eve," in 15-denier nylon; by Bryan, $2.50; Bonwit Teller.
6. A delicate silver kid sandal set with a spatterdash of coloured stones. By Julianelli, $40; Lord & Taylor.
7. Frail and lovely flourish: silk lace handkerchief, 27 inches wide. By Bloch Frères, $5; Bonwit Teller.
8. Opera pump in gilded rayon brocade, patterned with bright birds. By Mico Vallini, $21; Frank Bros.
9. Fabergé crystal vase, with one enamel rose. À La Vieille Russie.

RAWLINGS

10. Bracelet of gold coiled around big fresh-water pearls, each gold thread diamond-tipped. Verdura.
11. Massy gold compact, the centre a cabochon aquamarine. From Verdura.
12. Jewel-inlaid jade: antique East Indian buckle. À La Vieille Russie.
13. Brocade shoe, brilliantly buckled, silver kid heel. Dyed to order; by Delman, $34; Bergdorf Goodman.
14. Fabergé-wrought enamelled cigarette case embossed with a gold two-headed eagle. À La Vieille Russie.
15. Bracelet of cultured pearls gathered to a large clasp. From Verdura.
16. Black suède shoe, silver-scrolled. By Newton Elkin. $24; Lord & Taylor.
17. Sandal of knotted Skinner silk satin ribbons; dyed to order. By Julianelli, $23; at Lord & Taylor. Pink whisper: glacé capeskin gloves, rhinestone button. $7; Lord & Taylor. Silk Chantilly-type lace square, $5. By Bloch Frères. At Henri Bendel. Silk brocade bag equipped with lipstick, compact, and even a theatre light. $60 plus tax; Elizabeth Arden. Stockings: nylon in a new lock stitch, strong, sheer. By Berkshire, 15-denier, "Mellow Beige," $2; Lord & Taylor.

EVENINGS: SHORT DRESS, BRIGHT SHOES

Below a short and formal skirt
the shoe is a focal point.
Here, for day-length evening elegance,
shoes to choose as carefully as jewels.

16

17

1
2
3
4
5
6

THE PARTY SYSTEM

Some people are born with a gift for entertaining, some acquire it, some never get it at all.

Next to the giver's attitude towards the invited, what contributes most to the success of a party (for ten or five hundred) is a good plain technical knowledge of party-giving, the basic arithmetic of entertaining. For with the best will in the world no one can pull off a successful party without knowing the hows and the whats. Almost invariably a party's success can be measured by how astutely and competently the hostess planned; by how much thought and effort she was willing to spend on giving pleasure, and how relaxed she could be when the guests arrived. (A harassed or apprehensive hostess "undoes" even the best organized party.)

THE DANCE

Few hostesses these days are fortunate enough to have a town house or an apartment large enough for a dance of any size. But for those who have, nothing is more attractive than a house dance for however many the rooms will take. Guests are invited to a "small dance" at eleven o'clock, with supper served at midnight. Sometimes the hostess gives a dinner for twenty or thirty of her closer friends, and usually the guests dine at one another's houses ("Come to dinner and we'll go on to the dance later"). An eight-piece orchestra is adequate, and decorations can transform the familiar background—flowering plants banked in the hallway, or garlands of green studded with red and pink roses. In the autumn, perhaps, the easily available branches of gold-through-russet leaves. To transform a wall or walls: chicken wire, painted white or gold, laced with green branches; lemon, beech, hemlock, spruce, flocked pine, or holly, depending on the season.

Another idea: make garlands or swags of white tarlatan or mosquito netting and lace them with green boughs, or alternately, make garlands of green laurel, spruce, or magnolia, and stud them with white paper flowers.

In the supper room, small tables are pleasantest, with pale coloured table cloths, bunches of violets, or pink and red camellias, et cetera.

The simplest procedure is to have two buffet tables set up, one for hot food, with heaters, and one for cold. Depending on the season (and the temperature) you might serve such things as: beef Stroganoff, or kidney stew; scallops Poulette, or lobster Newburg; or spaghetti with a wonderful sauce, salads, cold turkey, hot rolls, sandwiches, cheesecake, or chocolate roll; fresh figs, or fresh fruit in kirsch, or ice cream. And champagne. Champagne served throughout the evening and whiskey and soda at an available table. Usually a hostess will have a caterer to staff the party with extra menservants, and to provide the extra china, glass, chairs, coat racks.

If you plan to engage an entertainer —better none than not the best. And only one, such as "the" new success singing in a night club or a revue. Professionals beyond price have sometimes been moved to perform, just for fun—spontaneous windfall for any hostess. People still talk about Mrs. Hearst's party for Clifton Webb, when Ethel Merman and Bea Lillie vied with each other in singing; or Elsa Maxwell's, when Nathan Milstein and Fritz Kreisler played violin duets with Artur Rubinstein at the piano. At Irene Selznick's, Danny Kaye put on his inimitable act, and one night at the Dick Rodgers', Mary Martin and Pinza sang their heads off.

Most hostesses in New York give dances in hotels or clubs for the obvious reason of space. Almost all the hotels and clubs have suites of a reception room and a small ballroom which can be made less *(Continued on page 147)*

NEW JEWELLERY, DESIGNED IN ITALY

Opposite: Pieces from a new collection of jewellery introduced to America by Lord & Taylor; handmade in Milan by two young designers, Coppola and Toppo, who combine semiprecious stones with beads, pseudo jewels; balance necklace pendants so that they can be worn at the front or to one side.
1. Coral with turquoise beads (sparked with rhinestones) for earrings. $13.
2. Smoky-crystal bracelet, four-strand, closed with a shower of crystals. $33.
3. Smoky-crystal collar, the clasp set with rosettes of crystals, seed pearls. $40.
4. Chains of jet knotted in with a detachable clip-spray of branch coral. $40.
5. Gorget of tiny garnet rondelles and pseudo pearls; double-curve clasp. $28.
6. Necklace of smoky crystals, seed pearls. $50. All, Lord & Taylor. (Prices plus tax.)

RAWLINGS

AROUND THE TOWN

New York is full of the rumble of winter excitement. In the gamble of this month's opening nights, there is Katharine Cornell in *That Lady*, playing the one-eyed Ana de Mendoza; Garson Kanin's new play called *The Rat Race*; and A. E. Matthews at eighty proving himself a master of inconsequence in *Yes, M'lord*. The ballet has been having a furious success, particularly the French stars, Renée Jeanmaire and Roland Petit, of Les Ballets de Paris, and the English stars, Margot Fonteyn and Moira Shearer, of the Sadler's Wells Ballet. At Carnegie Hall, Leopold Stokowski is conducting the American première of Prokofieff's "Symphony No. 6" and Olivier Messiaen's "*Trois Petites Liturgies de la Présence Divine*." *(Continued on the next page)*

AUDITION FOR BACKERS OF "GENTLEMEN PREFER BLONDES"

All through the summer and early fall, producers undergo a special agony raising money for their shows. Usually they invite a series of prospective investors to auditions where authors read scripts or composers play and sing the score in that singsong composer's voice that is practically an occupational disease. At one of the *Gentlemen Prefer Blondes* auditions: leaning over the piano, Carol Channing, the star, with Jules Styne, the composer, at the piano. On the banquette on the left, Mrs. John C. Wilson, wife of the director; Oliver Smith, producer; an anonymous angel; Anita Loos, co-dramatist. To the right of the piano, Herman Levin, one of the producers; John Stamm, a backer; Joseph Fields, co-dramatist; and on the floor, John C. Wilson, the director.

BOX AT THE EMPIRE THEATRE *opposite*

Bare shoulders, a hat, black in many voices: a very good way to look at a first night. The blacks: mink jacket (white mink dyed a new pitch dark); short satin dress by Sophie, Salon Moderne; velvet and jet-sequin cap by Tatiana du Plessix; velvet bag by Josef. White gloves. All at Saks Fifth; dress and hat to order. Opera glasses from Meyrowitz.

NORMAN PARKINSON

TELEVISION AT "21"

At "21" after luncheon
on Saturday afternoons,
the leisured watch football on
the television,
evenings they see wrestling,
the fights, and even
the Roller Derby.
In this Vertès sketch,
are the two guardsmen
at the door who greet unknowns
with the suspicious eye
of a cop on the waterfront,
the famous with both
a smile and their name.

AROUND THE TOWN

continued

Few New York art shows have ever drawn such crowds as the Metropolitan Museum's Van Gogh exhibition with its intimate memorabilia, its fabulous canvases, many of them never before seen outside of Holland. There is enduring flattery in the scarlet banquettes and massed red roses at the Pavillon Restaurant; Sunday night is the most popular night at Voisin; and the chicquest of all the ladies who go to the Colony prefer to huddle at wall tables in the bar. In the night clubs, Eddie and Tony, two men who use that over-used phonograph have a fresh turn at the Blue Angel; dark-haired Kitty Kallen at the Maisonette of the St. Regis has a happy voice; Michael Brown at the Ruban Bleu, a lovely sad one, and Joe E. Lewis at the Copacabana twists his way miraculously through a song in a voice that is no voice at all but only a vestigial remnant. Those who long for movies that are experimental go to Cinema 16, a small organization that shows oddities; those with less passion for the curious and *avant-garde* go to see *Passport to Pimlico, Task Force,* and the latest Walt Disney, *Ichabod and Mr. Toad.* At night, taxis are hard to come by at half after eight.

DINING AT LE PAVILLON

Bare-shouldered (*one* shoulder); a hat; black: a very good way to look at a very good restaurant. Worn with a bulk of black fox stole, a short and narrow dress of silk satin. Hat: tiny, black satin, with a double down-shoot of feathers. Both at Lilly Daché; Frost Bros.: Meier & Frank. Stole from Aaron Reiss.

NORMAN PARKINSON

EMLYN WILLIAMS OF "MONTSERRAT"

CRONER

W. C. FIELDS

CULVER SERVICE

VOGUE SPOTLIGHT

EMLYN WILLIAMS (*left, above*) plays a steel-forged Spanish officer in *Montserrat*, a drama by Emmanuel Robles (based on Simon Bolivar's revolt) which was translated and directed by Lillian Hellman. Williams, who is Welsh-born, with scythelike eyebrows, last appeared on Broadway in 1936 in *Night Must Fall*, which he wrote and directed. He also wrote the stage and film hit *The Corn Is Green*, wrote, directed, and appears in the British film *Dolwyn*. W. C. FIELDS (*above*), in full pomp and fraudulent dignity, is having a revival. Although he died three years ago, twelve of Fields's films are being reissued; his biography published. Few of the films were perfect, even when new, but all have the bullying, humbug humour of a man who "could voice tea-party pleasantries and make them sound profane." JANE PICKENS (*above, right*) is the star of *Regina*, the musical version, by Marc Blitzstein, of *The Little Foxes*, Lillian Hellman's biting hit of ten years ago. One of radio's famed Pickens sisters, she has a mezzo voice and a turn-of-the-century figure.

TODD DUNCAN AND LESLIE BANKS (*left*) are the protagonists—a Zulu minister and a rich English planter—in *Lost in the Stars*. This play by Maxwell Anderson, with music by Kurt Weill, is based on Alan Paton's *Cry, the Beloved Country*, a strong and tender novel about South Africa. Duncan, last seen on Broadway in *Porgy and Bess*, will sing five of the dozen songs stitched into the play's cloth. A. E. MATTHEWS (*far right*) is the eighty-year-old star of *Yes, M'lord*, a thin but often extremely funny English

TODD DUNCAN AND LESLIE BANKS OF "LOST IN THE STARS"

CRONER

CRONER

JANE PICKENS OF "REGINA"

political play, mainly because Mr. Matthews' rôle of the logical, absent-minded Earl is superb; his son stands for election on a Labour ticket, his butler on a Conservative one. PETER PEARS AND BENJAMIN BRITTEN (*right*) are making their first American tour as duo-recitalists. A dynamo of English music, Britten has composed scores for orchestra and voice as well as five operas, of which *Peter Grimes* is the first and best known. He and tenor Peter Pears, whom he accompanies on the piano, will appear primarily at colleges (which they particularly wished to do), and with the Los Angeles Philharmonic Orchestra as soloist and conductor. MAURICE EVANS, EDNA BEST, AND PETER GLENVILLE (*right*), the co-stars and director of *The Browning Version*, a double bill by Terence Rattigan. Of the two one-act plays, *A Harlequinade* supplies the froth while the bitterly serious *The Browning Version* is probably the best work of the author of *O Mistress Mine* and *The Winslow Boy*.

PETER PEARS AND BENJAMIN BRITTEN

PARTICAM PICTURES

A. E. MATTHEWS OF "YES, M'LORD"

BENJAMIN BRITTEN'S HANDS

LOTTE JACOBI

MAURICE EVANS, EDNA BEST, PETER GLENVILLE OF "THE BROWNING VERSION"

LEO FRIEDMAN

ELEGANCE AND ART

Elegance is a beautiful word. It expresses a mental quality, not a moral one—a quality for the eye and the ear. Elegance is control in the perfection of trifles to influence the whole. It can be found only where the bounds are strict and the facts must be used with truth and authority within the limitations of the form. There may be beauty in the sprawl; there may be wholesome handsomeness in unlimited freedom; there may be strength, power, and discursive richness, but there will never be elegance, that elegance that lies in a Robert Herrick poem, in a Willa Cather sentence, in a Mozart aria, in a Paul Klee drawing, in a Pre-Columbian stone snake. In elegance, there must be no poverty of detail nor extravagance into excess; no superficial shine of polish to hide the cracks of inadequacy. All must be one, focused and fused. "When the mind loses its feeling for elegance," wrote Landor, "it grows corrupt and groveling." *(Continued on page 117)*

The photographs of the paintings on the next four pages were made by Erwin Blumenfeld at the Metropolitan Museum in New York when the extraordinary collection of paintings from the Kaiser Friedrich Museum in Berlin were on exhibition through the cooperation of the Department of the Army of the United States of America.

KAISER FRIEDRICH MUSEUM, BERLIN

43¾" x 64¼"

FÊTE GALANTE (DETAIL) BY WATTEAU

No painter loved elegance more than this eighteenth-century Frenchman of the people, who had a wistful but accurate eye for the "adorable world" of the aristocrats.

THE CONCERT (DETAILS) BY TERBORCH

To Terborch, a seventeenth-century Dutch painter, elegance lay in exactitude of turn of head, fold of coif, in the precision of textures.

22" x 17¼"

"*Elegance is something more than ease: it is more than a freedom from awkwardness*

PORTRAIT OF SIMONETTA VESPUCCI BY BOTTICELLI

Fifteenth-century Botticelli found in the beautiful Simonetta (a favourite model) a linear elegance, pearled, gold-threaded.

18¾" x 13¾"

THE DRAFTSMAN (DETAILS) BY CHARDIN

To eighteenth-century Chardin, whose father made billiard tables, realism—pleasant, benign, and light-spirited—had its special elegance.

31⅞" x 25¼"

or restraint. It implies a precision, a polish, a sparkling, spirited yet delicate." *William Hazlitt*

ALL PAINTINGS FROM THE KAISER FRIEDRICH MUSEUM, BERLIN 18½" x 12⅝"

PORTRAIT OF A YOUNG WOMAN
BY ROGIER VAN DER WEYDEN

To fifteenth-century Van der Weyden, a Flemish master, elegance had its expression in the controlled line, and the textures of materials.

KAISER FRIEDRICH MUSEUM, BERLIN

27½" x 23⅝"

FATHERLY ADVICE (DETAIL) BY TERBORCH

Gérard Terborch, observant historian of clothes and interiors in a world of Dutch merchants, understood the elegance of minor detail, of satiny depth, of a loop of ribbon.

ELEGANCE AND ART

continued

Elegance runs through the great works of art, from the clay-pink cave drawings of Spain, the thin-hipped archaic Greek statues, the T'ang camels to the Rogier van der Weydens, the Chardins, the Botticellis, the Terborchs, the Watteaus, the portraits by Velasquez, by Monet, the still-life paintings of Braque and Picasso, the drawings of Matisse. Within those works lies the pleasure derived, not from understanding their place in the history of art, their archaeological or sociological or even their story-telling effect; it is a pleasure of the sense of sight, in the rise and fall of satin, the angle of the hussar cape in the Watteau, the hair, like whorls of curled ferns, in the Botticelli, the jewel in the coif of a Terborch, the stiffened ends of the hair ribbon in the Chardin. Our eyes and then our minds become open to receive, as Virginia Woolf wrote, "in slow and stately procession" the ideas of the artists, "the golden fullness of life; the pomps of the heaven above; the glory of the flowers below. . . . The emotion is never stated; it is suggested and brought slowly by repeated images before us until it stays, in all its complexity, complete."

WHY YOU'RE LOSING AT CANASTA

BY JESSE C. BEESLEY

You are probably one of an estimated three million Americans who now play Canasta. And you are probably far from satisfied with the way you play the game. So, as long as you are an addict—and addict you are, because no one ever quit Canasta except on doctor's orders—you might as well play better.

A lot of things could be wrong with your game. Perhaps you are going down too soon or too late, stripping your hand before you have a canasta in sight, dissipating your good hands and cracking under the strain of playing bad cards. Perhaps you don't know when to freeze the pack, or how to play a defense when the opponents freeze it. And do you know when to put melds on the board and when to hold them up? When to pick up the pack and when to refuse it? When to go out and when to stay in the game?

Let's consider these, and other important points of play, one at a time. And bear in mind that Canasta is a simple game to grasp if you can think of each play as just one more tactic in the overall strategy.

1. DO YOU KNOW WHEN TO GO DOWN FOR YOUR INITIAL MELD?

Your first aim is to go down for your count with the pack, regardless of whether you need 50, 90, or 120. Of course, the top card of the pack must match a pair in your hand, and the opponent on your right may not throw you that matching card. Furthermore, you may not have your count. But if you do have your count, and can't take the pack after two or three rounds, then go down and give your partner a chance at it. This is a particularly good move if the pack is becoming valuable, and if you apparently have one or more safe discards to hold it for your partner.

It is important to get that first pack, and far more often than not the side that gets it wins the hand. It may contain cards that match those your partner or you hold, and it may assure your side four-of-a-kind toward a first canasta. But the primary reason for getting it is the sheer numerical strength in cards it will give your side.

In making your initial count, whether you go down with or without the pack, use as few cards and as few melds as possible. For example, three kings and a deuce will make the count of 50 with only four cards. If you meld the kings alone and put the deuce with another pair, then you have taken six cards from your hand. That pair, held in your hand, might take the pack for you later. But, in any case, it will help preserve the numerical strength in cards mentioned above.

Now suppose the pack is born frozen with a wild card or red three. The accepted procedure in this case is not to go down without the pack—unless you can do so with the very minimum number of cards. It's all right to make the count of 90 with a joker and two aces, and the count of 120 with a high pair and two jokers. Because, with seven or eight cards left in your hand you are not dangerously weak. And your partner, who may not have the count, will have a chance at the pack with his pairs. But never, even to protect your red three's on the board, strip your hand to make the count. If you do, you'll probably be squeezed into throwing the pack long before your partner can get it. This may mean going through the whole deck without going down, but stick to your guns.

The one exception that should be mentioned here is the case in which the opponents go down without the pack, one of them *(Continued on page 144)*

MRS. WINTHROP ROCKEFELLER: ON THE COMMITTEE FOR THE BAL DE TÊTE

Opposite page: Mrs. Rockefeller is one of the young women on the committee headed by Mrs. T. Markoe Robertson for the *Bal de Tête* this month. A sequel to last year's handsome and successful evening, it will again be brilliant with jewelled headdresses, be sponsored by Harry Winston, and will again benefit the Hospitalized Veteran's Music Service led by Mrs. Lytle Hull. In this photograph, Mrs. Rockefeller, fair as clover, counters her blondness with a black lace short evening dress lit with black paillettes.

RAWLINGS

MRS. WINTHROP ROCKEFELLER

1923 *Sweet Nell of Old Drury*

1924 *The Guardsman*

1925 *Arms and the Man*

1926 *The Goat Song*

1949 *I Know My Love*

THE LUNTS... TWENTY-TWO TIMES

1936 *Idiot's Delight*

1937 *Amphitryon 38*

1938 *The Sea Gull*

1926 *At Mrs. Beam's*

1927 *The Brothers Karamazov*

1927 *The Second Man*

1927 *The Doctor's Dilemma*

1928 *Caprice*

1929 *Meteor*

1930 *Elizabeth the Queen*

For the twenty-second time, Lynn Fontanne and Alfred Lunt are together in a new play—this time, *I Know My Love*, an airy adaptation by S. N. Behrman of Marcel Achard's comedy of a couple who look back over fifty years of marriage. (The Lunts have been married twenty-seven years.) During their tandem career, they have never fallen off the bicycle of success. They have romped in their own counterpoint rhythm through comedies by George Bernard Shaw, Sherwood, Shakespeare, Molnar, Coward, Rattigan, Giraudoux, and Behrman; they have suffered through Dostoevski, Maxwell Anderson, and Chekhov. Few stars have been so wise in their choice of dramatists.

The private life of the Lunts has the vigour and imagination of a novel about the theatre, with the meeting of the Wisconsin farm-born actor and the beautiful London actress, the high polish they have kept on their glamour, their old-fashioned but attractive way of keeping the public at a distance. Only Gaby Deslys' legs ever had as much critical acclaim as Miss Fontanne's beautiful neck, only Mr. Lunt's full-mouthed inflection, his occasionally guttural consonants have in recent years been copied by young actors. The theatrical history of the Lunts since 1923 is a happy history of the theatre.

1931 *Reunion in Vienna*

1933 *Design for Living*

1935 *Point Valaine*

1935 *The Taming of the Shrew*

1940 *There Shall Be No Night*

1942 *The Pirate*

1946 *O Mistress Mine*

MAINBOCHER'S SHORT JACKETS

DAY

Mainbocher imprint: jacket to the waistline, just.

Above: Double-collar jacket, snug to the ribs; opened here to show the drawstring blouse.

Suit, Oxford grey wool; the silk crêpe blouse a paler grey; both made to order.

Jewelled earrings, both pages, Van Cleef & Arpels.

EVENING

Jacket to the waistline,
giving a short-skirted, halter-neck
dress the look of a theatre-suit.
In figured black silk satin,
feathered with sequins, gilt and red.
Made to order at Mainbocher.

EDUCATION IN A FREE WORLD

"Free society has been created by the ferment of ideas, passed on by education from generation to generation."

BY BARBARA WARD

EDITOR'S NOTE: The foreign editor of *The Economist*, Barbara Ward is also a member of the governing boards of the British Broadcasting Company, Sadler's Wells, and the Old Vic. In October, she was brought to this country by Wellesley College to be one of the principal speakers at the important three-day Conference on Constructive Forces in Education, held at Wellesley.

"EDUCATION *in* a Free World" suggests that there is a free society in which education can happen, just as golf or films or horse racing can happen, whereas, of course, the truth is that education does not just happen in a free world. It is its very foundation. Education *for* a free world, therefore, would be more appropriate, for without the right kind of education there will not be free society, and this holds true throughout the whole range of education, from that of the smallest children to the adult education which some people carry on all through their lives. It is true, above all, of the universities, for it is here that the intellectual elite are formed, and it is they more than anyone else who determine the character of society and give it its peculiar stamp. If we want free world education, it must be achieved in the great centres of learning; otherwise, the goal of freedom will not be achieved.

Now I fully realize that in the course of the last fifty years this statement has become extremely controversial. The idea that what men think and believe and teach gives the final mould to society has been vigorously attacked and denied from all sorts of directions, but the attack is most consistent and most constant in Marxist thought. This attack can perhaps be best summed up in the contrary phrase—that society makes education. Given a certain distribution of property—so the argument runs—a certain set of class relations, a given degree of economic progress, et cetera, and a certain type of education will emerge as a product of all these things. The ideals and beliefs which people have taken as the foundations of their society are in effect only reflections of the material conditions prevailing in that society at any given time. True, the Marxist does not explain why it is that men should feel the need to express their group interests and class striving in universal concepts, such as justice, or freedom, or the rights of man. Even if there has been an element of self deception in some of our forefathers', and indeed our own, claims to pursue freedom, it still remains a fact that men are not happy unless they can make universal claims for what they believe. Even if it is self deception, it is deception of a self which strives towards the infinite and can conceive the notion of perfect liberty. But this is a digression. The point I wish to make is that this modern rationalist conception of society, as a reflection of certain sets of economic circumstance, is radically false, probably in relation to all human societies, and quite certainly in relation to the society of which we are members—the free society of the West.

If the free society of the West can be explained in the last analysis in terms of economic circumstance, I do not see why it should differ from all the other attempts at civilization made by men in the last 6,000 years. The material conditions prevailing in Roman civilization and in the early stages of European civilization were not very different from those in Asia, in India and China. All these societies were based upon the land, and upon the wealth which the land could create. In all of them the fundamental social relationship was of landowner and peasant, serf or slave. Yet out of these very similar economic conditions and social relationships have arisen quite different civilizations, and in the case of the West, a civilization dedicated uniquely among all others to the pursuit of freedom. Do not let us forget how rare in history and how brief in time has been the experiment of human freedom. Other great civilizations have known nothing of it—the Egyptian and Babylonian, the Hittite and Indian. They all conform to patterns with which we are once again becoming familiar in our own day—the pattern of the total state, the omnipotent ruler and the subjection of the ordinary citizen. There is nothing new about the political prescriptions which the dictatorships of this century are offering us; on the contrary, they are returns to a less developed, less experienced past. Free society, the experiment which we are still attempting to make, has flourished only

over a few hundred years, and has been virtually confined to the Mediterranean and the Atlantic world. Like so many precious things, it is very rare, and since it is very rare, it can not possibly reflect mere economic conditions which over a large part of the world's surface and the world's history have been very much the same.

Free society has been created above all by the ferment of ideas, passed on by education from generation to generation. We are all familiar with the two sources of these ideas —the classical civilization of Greece, and the Christian faith of Jerusalem and Rome. Greek thought has come down to us—generation after generation—through the study of the classics and the concentration of every educated elite upon the knowledge of the great Greek historians and philosophers, the great Roman poets and moralists. From them we learned the concept of the "good man," who pursues virtue with a disciplined will, whose every act shows forth the pursuit of excellence—who has, above all, both the judgment and the desire to distinguish between good and evil. It seems to me that Plato might have been writing for our own age when he wrote these words:

"It is not the life of knowledge, not even if it included all the sciences, that creates happiness and well-being, but a single branch of knowledge—the science of good and evil. If you exclude this from the other branches, medicine will be equally able to give us health, and shoemaking shoes and weaving clothes. Seamanship will still save life at sea and strategy win battles. But without the knowledge of good and evil, the use and excellence of these sciences will be found to have failed us."

Substitute "mass production" for "shoemaking and weaving" and "atom bombs" for "strategy," and these words of the greatest Greek philosopher seem to be written for our own predicament today. From the Greeks, too, we learned that good and evil stand above the conflicts of interests, of greeds and passions which underlie human society, and reflect a divine order of truth and justice, to which men must constantly aspire. This, in essence, is the Greek contribution, and to it was added the riches and depth of the Christian revelation.

Greek thought was insufficient in one chief respect. It conceived of the divine part of man as his reason, and indeed, reason is a God-like power, but reason, as any of us know who examine our own lives, is not of itself sufficient to create a disciplined will, or a virtuous character. Roman poets and writers constantly came back to the theme—"I approve the better things, but I follow the worse"—and from this inability on the part of reason alone to reach goodness arose much of the despair and cynicism of the ancient world. Into this disillusion came Christianity, which, by its revelation of the Divine Idea in the person of an Omnipotent Father and of God-made Man, gave the tired world the assurance of strength from beyond itself with which to create "the good life," and this, in turn, countered one of the dangers in Greek thought, the "*hubris*," the pride of man in his own achievement, which can so surely lead to arrogance and cruelty. By teaching the sinfulness of man and his dependence upon grace, Christianity in no way weakened the Greek ideal of goodness, but completed and ennobled it with the possibility of humility.

It is no exaggeration to say that the fundamental tone and outlook and temper of free society are all to be found in this inheritance from Greece and from Christianity. The idea that good and evil represent a Divine Law, which is above the changing whims of society, is the basis of that bulwark of freedom: the rule of law. For if justice does not depend upon the whim of the government, government itself must be bound by it, and therefore can not operate as a lawless tyranny. The Greek insistence on the high value of the good man, and the Christian belief in the infinite worth of each individual soul established in the core of Western society the belief that the state exists for the individual, and not the individual for the collective. Last of all, from the knowledge of sin grew little by little the practice of tolerance, for if all men sin, all men can be mistaken, and if they can be mistaken, they can not claim absolute authority for their government. By admitting the possibility of error, they admit the right of opposition.

These, then, in brief, were the ideas which for hundreds of years have been drummed into the heads of school children and students, nourished in their minds by the knowledge of Greek and Latin, planted in them at school and university by their Christian faith. These were the ideas which gave rise to the great constitutional movements, which, in Western Europe and in Britain, created such documents as Magna Carta or Bracton's Codification of the Law, or provided justification for the struggles of Parliament against the despotic Stuarts, or of the American colonists against the Hanoverians. They appear in the American Constitution; they reappear with a pity and clemency, as moving today as when the words were spoken, in the Second Inaugural of Abraham Lincoln. These were the ideas which until our own generation were the underlying theme of all education and the nourishment of all responsible minds.

One of our great modern philosophers, Professor Whitehead, said what is to me one of the most pregnant and revealing sentences ever made on education. He said, "Moral education is impossible without the habitual vision of greatness." And in the education of the Western world, until this day, the "vision of greatness" has always been present—in the serene and glowing greatness of classical beauty and order, in the sublime, and profound, and tragic greatness of the Christian revelation. It is true that Western education was confined to too small a group. It is true that its technical equipment was insufficient and its knowledge of the natural world from our point of view fantastically limited, but the men educated in the great classical and Christian tradition were nevertheless the framers of free society, and this was their habitual vision. Today, it has gone. From many of our universities, all trace of religious teaching has vanished. The study of the humanities, of Greek and Latin, of the classics has declined enormously—in many places to the vanishing point. Even in translation the Greek classics are not read, nor does the study of the great masters of European literature—Shakespeare, Dante, Goethe—systematically take the place of the vanished classics. In every country, there has been an enormous increase in specialization, so that people's whole education may consist in a more and more detailed and careful study of a limited subject which may or may not bear any relation whatever to the broader vision of man's purpose in society and in life. Above all, we have the vast increase in the concentration upon scientific knowledge and techniques. No one will deny that science is in itself a wonderful discipline of the mind, and that, as the pursuit of truth, science has its own great moral dignity. It is equally true that *(Continued on page 153)*

RANDALL

PIGUET DESIGN.
Copy, sizes 14 to 38, $175

PAQUIN DESIGN.
Copy, sizes 14 to 38, $90

MOLYNEUX DESIGN.
Copy, sizes 14 to 40, $70

PARIS NEWS FOR MRS. EXETER

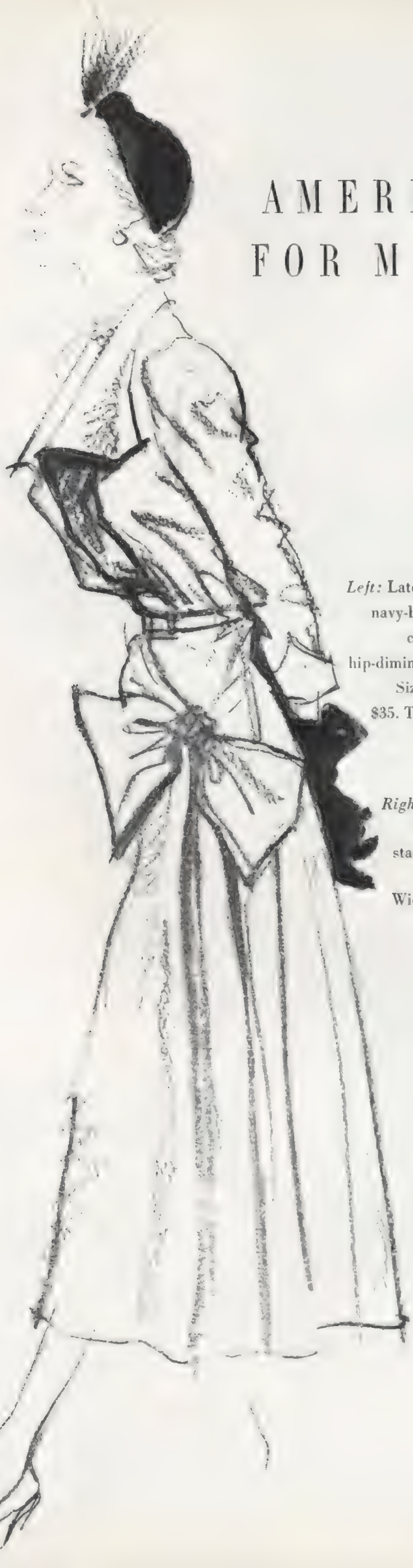
Mrs. Exeter said, "Of course I've always been as interested as the next woman in Paris fashions, but this is the first year I ever remember seeing such a good selection of Paris copies that I could get into." Here are six dresses, scaled to her figure, that she likes for their good-for-her lines, their not-too-high-for-her prices; from a new series chosen by Fred Greenberg, from the collections of the great Paris couture houses, and copied by him for America's handsome Mrs. Exeters. *Opposite page, photographed:* Piguet's important but covered-up evening dress; the copy, in black French lace over pale blue rayon satin, velvet edging the collar. $175. *Far left:* Copy of Paquin's waist-diminishing afternoon dress; soft tucks shaping the shoulders and disappearing behind the bodice flanges. In brown-green rayon taffeta, $90. *Left:* Copy of Molyneux, diagonally swathed dress of black rayon crêpe, with a wide collar, a small bow at the hip, $70. Dresses, this page, Lord & Taylor; Carson Pirie Scott; The Dayton Co.; and other shops listed on page 75. *Right:* Copy of Molyneux; wide tucks taking a sharp (slimming) curve into a cascade at the back. Black rayon tissue faille dress, $60. *Far right:* Copy of Piguet: all-day dress with straight skirt, widely belted, and collar points extending beyond the shoulders (a hip-diminishing line). Grey rayon crêpe. $70. *Photograph below:* Balmain dress for late day, or little-evening; the copy, black rayon net lightly disciplined with grosgrain. $135. All clothes on this page at Altman; Garfinckel's; Harzfeld's; and shops listed on page 75.

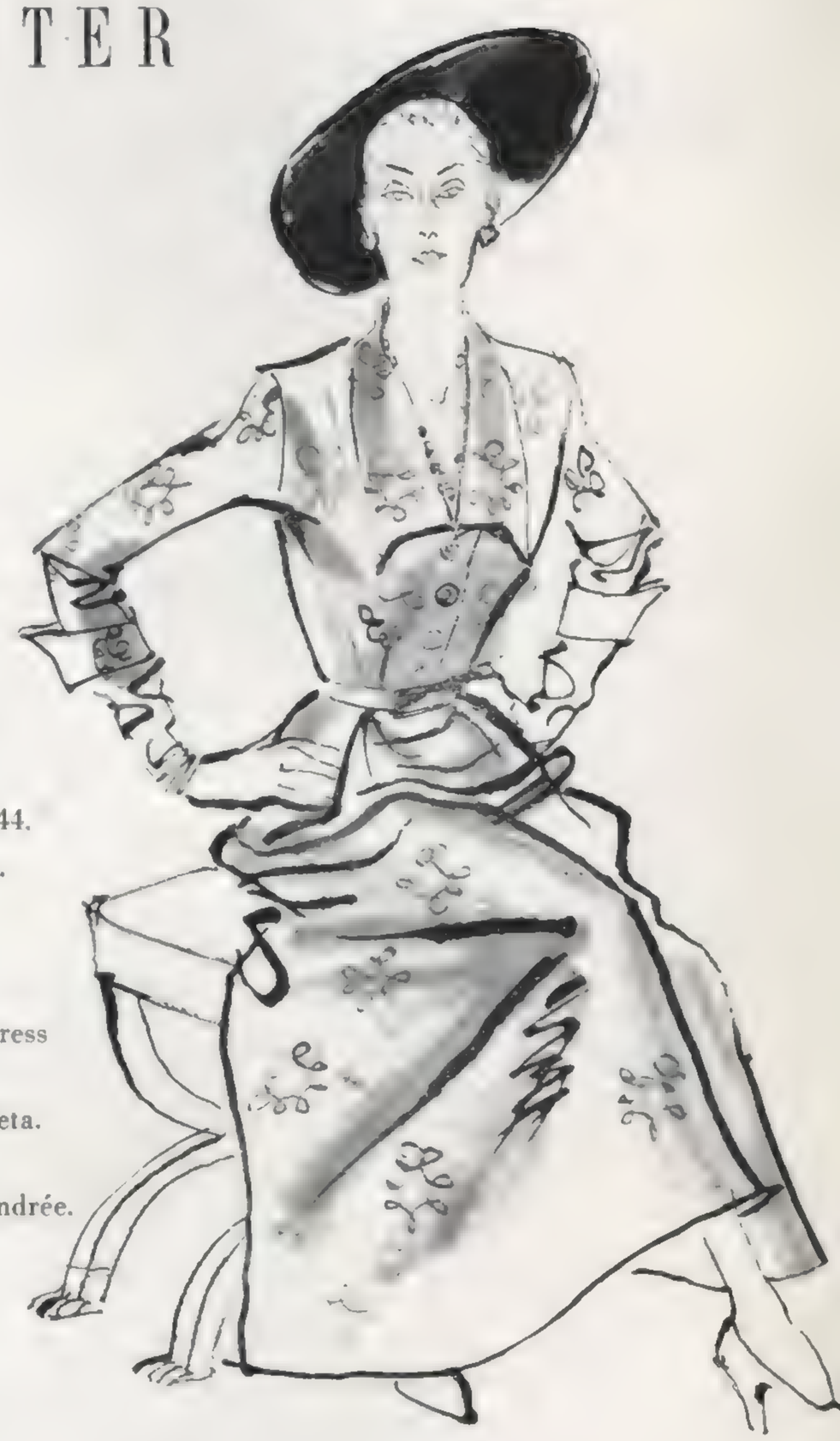
MOLYNEUX DESIGN.
Copy, sizes 14 to 40, $60

PIGUET DESIGN
Copy, sizes 14 to 38, $70

BALMAIN DESIGN. Copy, sizes 14 to 20, $135

AMERICAN NEWS FOR MRS. EXETER





Left: Late-afternoon dress of navy-blue silk taffeta, crisping into a wide collar, hip-diminishing bow. By Radiant. Sizes 14½ to 24½ and 16 to 44. $35. Tailored Woman; A. Harris.

Right: Don't-dress-for-dinner-dress in a beaver-taupe stand-offish brocaded silk taffeta. Sizes 16 to 40. $90. Wide velvet bicorne, Mme. Andrée. Both, Bonwit Teller.

"Really," said Mrs. Exeter, "things are looking up! I don't know when I've seen so many good-looking clothes for women of my age and dimension, not to mention pocketbook. So heartening. The saleswoman used to bring out a few over her arm. Now she needs a rack to hold them all. It's wonderful to find so many good designs at very-possible prices and ready to wear in my size. It's such a pleasure to be shown skirts so various in cut that one can choose one's own best line. And as for tops, the situation has never been better for our kind of figures. My dear, I'm not implying that our figures are bad, just that we do have to be a little careful—about the dip of a neckline, the fit over the diaphragm. This season it's no trick to find kind lines, and at the same time lines with a little dash and life—that used to be reserved for size 12. Well, it makes me feel positively debonair. I'm inclined to tip my hat a full millimeter further to the side!"

Above: Big-evening dress with a long-narrow look (fullness in the back), a draped bosom, short sleeves. Of navy-blue rayon satin, sizes 34 to 40. $155. Bonwit Teller.

"The fur coat? Yes, I talked myself into buying that with no back-chat at *all*. I plan to wear it every cold day and many an evening, for many a year. Black Alaska sealskin is so beautifully black that it's like a velvet touch to any colour, any cloth, from chiffon to tweed." $1,460 plus tax, Jay Thorpe. The toque, copy of a Gilbert Orcel, to order at Jay Thorpe.

2

3

1

SEPARATE PLANS

One of the truest truisms around: the versatility of separates. These, as a matter of suggestion, are planned as pairs. But one of the prizes of making them, having them made, is that you can rearrange to cater to need, and/or your figure problem. (Other views, sizes on page 148.)
1. Long-torso middy blouse, with a high-rolling collar. Here in blue wool jersey; No. 6940. Natural ally: pleated blue flannel skirt; No. 6951.
2. Shirt, tucked front and back, of fine handkerchief linen; No. 6945. Dinner-dress plan with a long, slim, black broadcloth skirt; No. 6949.
3. Perfect shirt for wool jersey; kimono-sleeves, band collar; No. 6837. Made here in grey and white to partner a grey flannel skirt; No. 6950.

4

5

6

7

8

HORST

Vogue Designs for Dressmaking

4. Sleeveless bit of shirt, good for piqué, linen, jersey; No. 6948. Present in blue wool jersey, with rust-and-white tweed skirt; No. 6881.
5. Evening blouse, cut to a deep, pretty angle, kimono-sleeved; No. 6934. In black jersey it might take a short, straight satin skirt; No. 6949.
6. Lasting merit in a wardrobe, a good white linen blouse; No. 6876. This goes to cocktails with a deep-pleated velveteen skirt; No. 6838.
7. Blouse-is-a-jacket-is-a-blouse; No. 6911. In black velvet, rhinestone buttons, it appears after five with a full, red gabardine skirt; No. 6910.
8. A soft suit-shirt, or a cocktail blouse; No. 6946. This, in grey silk piqué, is the latter, with a slim dark grey broadcloth skirt; No. 6577.

Ease, pretty colour, timeless line—charm formula for at-home clothes. Here, four that follow it with special success. All are easy to slip into, to curl up in after coffee; all, delicious as to colour: the play of blue tones, the strawberries-and-cream pinks. Of wool jersey or rayon crêpe, with the shine of satin or gold kid, or the shadow of velveteen. *Far left:* Eight o'clock wool jersey, with a deep, steep neckline; the belt, velveteen and gold kid. About $80. *Left:* Dinner shirt-and-skirt in worsted jersey, the top, cosy as a sweater; the skirt, a soft fall of deeper blue. About $85.

DINNER AT HOME

Left: Dinner-at-home dress of worsted jersey, streaked at the waist with rayon satin—just the degree of informality for fireside dinners. About $80. *Right:* Year-round, for years to come, dinner-at-home dress, of rayon crêpe, in one piece, two tones. The bloused-back top, with neckline cut to the waist, goes over a camisole of the same cloth. About $80. All dresses, these pages, from an at-home collection by Brigance for Charles Nudelman; Shoes designed to go with them, by Julianelli. All, at Lord & Taylor. Dresses, also at Hudson's; Bonwit Teller, Phila.; I. Magnin.

SWEET GREY: NEWS IN LINGERIE

Frail, sweet grey, a haze of colour, as becoming as pink or blue. *Left:* Silk crêpe nightgown with a constellation of silk satin stars, Swiss cotton net edging, $25; jacket in the same family, $18; by Dwalyne. At Altman. *Right:* Nightgown in silk crêpe wreathed with silk satin appliqué hearts and violets. By Dwalyne, $23. Bergdorf Goodman. Both also at Carson Pirie Scott; Neiman-Marcus.

Grey so sweet and light it's not a shadow, it's a pastel. New and remarkably complimentary shade for lingerie, from petticoat to nightgown; from ribbon to lace; in silk to flannelette. *Left:* Petticoat of silk crêpe, stopped with bands of cotton lace, going on to a silk ruffle. By Kristina, $17. Bonwit Teller. *Right:* Nightgown with the off-shoulder neckline, puffed sleeves, waistline, all elasticized to shape; the skirt bound round with rickrack. By Slumbertogs in Simtex flannelette, $10 (with pink bolero, not shown). Saks Fifth. *Far right:* Slip of multi-filament rayon crêpe, edged top and bottom with cotton lace. By Vendome, $4. Saks Fifth; Frost Bros.

Four with clouds of skirt; none more than $70. Three of them add up to the face value of six (via detachable overskirts for a switch of silhouette, formality). *Left:* Beige rayon jersey sheath, flying nylon net separable overskirt. By Larry Aldrich, $70; grey squirrel muff, $150 plus tax; both, Gunther Jaeckel. Blond satin shoes by Mico Vallini, $19; Frank Bros.

AFTER-DARK DRESSES: PRICE A POINT

Above: Faille with stiff chiffon; dress of black rayon, rayon chiffon off-and-on overskirt. By Sheila Lynn, $40; Bonwit Teller. Satin shoes, $20; J. & J. Slater. *Left:* Net over taffeta; black rayon slip of a dress in a close-fitting curve with a separate nylon overskirt; by International, $30; Bendel's Young-Timers. *Opposite page:* For dinner; the theatre; for night-club dancing: dress of Bur-Mil rayon crêpe under a double spread—once black, once mauve—of nylon net. By Janet Taylor, $60; Bendel's Young-Timers; Woolf Bros.; Davison, Paxon. Silk crêpe shoe, $23; I. Miller. Stockings, 60-gauge, 15-denier, by Claussner, $1.95; Arnold Constable. Pearls, Seaman Schepps.

JOFFÉ

1. HAND-WORKED LINEN

BEDROOM AND BATH

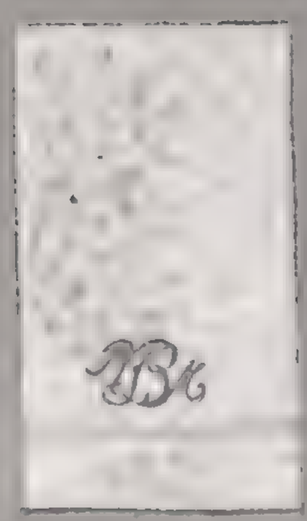
Decorating ideas that begin with the made-up and ready

HAANEL CASSIDY

DECORATOR'S SPREAD, READY-MADE

2. OUTSIZE TOWELS

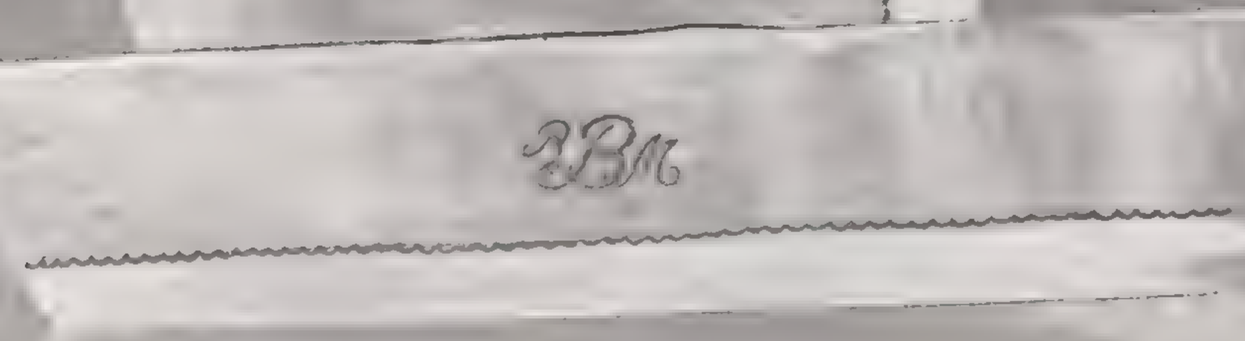
3. WELL-SET TRAY



4. NEW THICK WEAVE

Here, fresh decorating ideas for giving bedroom and bath a pretty and pampering look. To begin with, new ready-to-send-home things now to be found in the shops. For the first time, bed covers in decorators' fabrics. Bath towels, new in size (big) or in weave (shaggy). . . . The additions to make for elegance, as the canopy, headboard slip covers, monograms that continue the bedroom colour. *Photograph, opposite page:* Decorators' fabric, striped rayon-and-cotton brocade, news in a ready-made spread. Single bed size, $50; bolster, $20. The pleated bed ruffle, rayon-and-cotton antique satin, $50. All by Craig. The broadloom Gulistan carpet, dyed any colour, $16.50 a square yard. All at Lord & Taylor. (Instead of the Aubusson rug shown, perhaps a rug of flowered carpeting.) The philodendrons (they thrive indoors), from Jack Kelly. **1.** French sheet, flower appliqué batiste, 95″ x 140″, and 25″-square pillow case; Baccarat & Porthault. Chatham blanket, 72″ x 90″, wool, rayon-satin-bound. $20; Altman. **2.** Big Wamsutta-Somerset towels, new dobby block border: bath towel, 28″ x 50″, $3.75; guest towel, 18″ x 32″, $1.65; wash cloth, 16″ square, 65c. Lord & Taylor. **3.** Lucite breakfast tray, $70; Hammacher Schlemmer. 13-piece breakfast set, Berlin porcelain, $180; Mottahedeh. Handmade Swiss organdie mat and two napkins, edged in Irish linen, $11; Anita Gardner. "Modern Classic" sterling silver, by Lunt; Georg Jensen. (Detail, p. 75.) *Photograph, top right:* Decorating idea; bed cover and headboard of the same cloth. Worked out here with a pair of ready-made needletuft spreads, one used to make the headboard slip cover. "Richmond Rose" pattern spreads by Cabin Craft. Double, $29.50; single, $27.50; Altman. **4.** Terry cloth of new density; bath towel, 27″ x 50″, $3.50; guest towel, 16″ x 32″, $1.40; wash cloth, 13″ square, 50c; all Martex towels; Bloomingdale's. Monograms extra. **5.** Percale sheet and pillow case by Utica; added luxury notes, the pink scalloping and monogram. Complete, the sheet, $8.75; the case, $3.75; Leron. Blanket, 72″ x 90″, pink wool, rayon satin border, by North Star. $50; Altman. **6.** Working decoration: the gold-filled pencil-lighter by Ronson. $15, including the tax, at Saks Fifth Avenue.

5. REPEATED TONE: MONOGRAM, SCALLOPED BORDER



6. NIGHT-TABLE PENCIL-LIGHTER

FRENCH DÉCOR: FRENCH FOOD

HAANEL CASSIDY

THE DINING ROOM OF MADAME LECOMTE DE NOUY IN NEW YORK

Madame Lecomte de Nouy now lives in New York, is doing preliminary work on a biography of her late husband, author of *Human Destiny* and *The Road to Reason,* the latter published here last year in her translation.

In her dining room, above, scenes of old Paris are the background for contemporary French furniture. Jeanne de Lanux, who planned the room, used photo murals made from Paris prints (circa 1805) as wallpaper. These enlargements were coloured, in mellow tones, with oil paints and covered with clear lacquer. The focus, the long table, is a great length of pebble textured glass, the top polished to smoothness, set in metal. The metal chairs are upholstered in russet leather, unexpected note of warmth, contrast to the draperies, blue and green, the serving tables covered with silver leaf, the ceiling paper showing the night sky of Paris, white constellations against deep blue.

Luncheon and dinner menus that Madame de Nouy particularly likes are given on page 142, together with recipes for the dishes suggested. These recipes were all chosen by her from the new edition of *Spécialités de la Maison,* the cookbook compiled by the American Friends of France.

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FROM THE FRENCH COOKBOOK

Recipes selected by Madame Lecomte de Nouy from the new edition of Spécialités de la Maison *the cookbook compiled by the American Friends of France.*

LUNCHEON MENU

Quick Cheese Soufflé
Breast of Guinea Hen Smitane
Endives au Jus
Bananas Flambées Kirsch

A favourite recipe of Deems Taylor's

QUICK CHEESE SOUFFLÉ

5 eggs
⅛ pound butter
3 tablespoonfuls grated Parmesan or American cheese

Beat the eggs lightly. Melt the butter in a frying pan, then take the pan off the stove and stir the cheese in until it is melted. If it doesn't melt, put the pan back over the fire, but don't let the butter get brown. Pour the mixture into the eggs and beat like mad until you are thoroughly exhausted. Pour the mixture into a buttered casserole or Pyrex dish, and bake in a very hot oven for about 12 minutes, or until it rises over the top of the dish. Eat very hot and very quickly, as it turns into Morocco leather in about six minutes.

Spécialité at Jack and Charlie's "21"

BREAST OF GUINEA HEN SMITANE

Wild rice
Raisins
Guinea Hen
½ teaspoonful paprika
1 teaspoonful flour
Sour cream

Cook wild rice, one part rice and one part broth, for 12 minutes. Sauté the breast for about 10 minutes. Take out of pan, add raisins (cooked for five minutes in water), ½ teaspoonful of paprika, 1 teaspoonful of flour, sour cream or sweet cream. Place with rice. Serve.

Mrs. J. Hampden Dougherty's recipe for

ENDIVES AU JUS

Endives
Pinch of flour
Beef stock
Meat juice

Cook endives in salted water until tender. Drain well. Place in line in flat Pyrex dish. Pour over it a sauce made of beef stock and meat juice, preferably veal juice, with a pinch of flour. Cook slowly in oven for about 30 minutes.

Mrs. Douglas Ives's favourite dessert recipe:

BANANAS FLAMBÉES KIRSCH

1 teaspoonful sweet butter
1 teaspoonful sugar
2 bananas (split lengthwise)
½ cocktail glass of kirsch

When you sit down to luncheon, have the cook put the bananas in a copper saucepan in which there is butter. Sprinkle sugar, cover, and let simmer over a very low flame while luncheon is being served. When plates are changed, cook must throw kirsch over the bananas and set it on fire, shake the pan until the fire dies out, repeat, and serve. Portion serves two.

DINNER MENU

Onion Soup
Savoury Rolled Roast Veal
Pommes de Terre Frites
Petits Pois Bonne Femme
Mont Blanc

From Mrs. George F. Baker's gourmet files

ONION SOUP

3 medium sized onions
1 quart clear soup stock
2 tablespoonfuls of butter
2 oz. grated Swiss and Parmesan cheese

Slice onions and fry slowly in butter for 15 minutes. Pour in the consommé, stir a little, then simmer slowly for 30 minutes. Pour the soup into an earthen casserole and put one slice of toasted French bread on top. Sprinkle with cheese. Set in hot oven (400 degrees) to bake for 15 minutes. Remove and serve.

Mrs. Edward J. Mathews suggests

SAVOURY ROLLED ROAST VEAL

Have the butcher prepare a rump of veal to be rolled, but do not let him roll it, for the cook must first stuff it with the following seasonings. First rub the inside of the piece of veal thoroughly with a clove of garlic; then sprinkle with chopped parsley and a grated onion, dash with salt and pepper, and afterwards smear generously with butter. Then roll the veal and tie with string, and repeat the identical procedure of seasonings and butter on the outside, being sure to have a good coating of butter. Place in an uncovered roasting pan with 2 tablespoonfuls of butter, and put in a hot oven till golden brown. At this point, pour a water-glassful of water into the roasting pan. Reduce the heat of the oven to 350 degrees, cover the pan, and cook till done. Then remove to a platter and keep hot while you add to the juices in the pan a tumblerful of milk and a small piece of butter. Pour this sauce over the roast and serve with baked string beans and lima beans.

As Clifton Webb likes them,

POMMES DE TERRE FRITES

Peel potatoes and wash in cold water. Dry in clean cloth, and cut in long strips. Fry a few at a time in very hot olive oil (using a frying basket) for 5 minutes, stirring constantly. Take the potatoes out and let them cool and drain on brown paper. When all have been done, heat your oil to even higher temperature and plunge the basket in it with the potatoes for 1 minute. Drain again on brown paper, sprinkle with salt, and serve very hot.

Mrs. Gurney Taylor recommends

PETITS POIS BONNE FEMME

2 pounds of peas
1 small head of Boston lettuce
4 small white onions
1 tablespoonful of butter
1 lump of sugar
1 sprig of parsley
Salt, pepper, bay leaf
Pinch of thyme

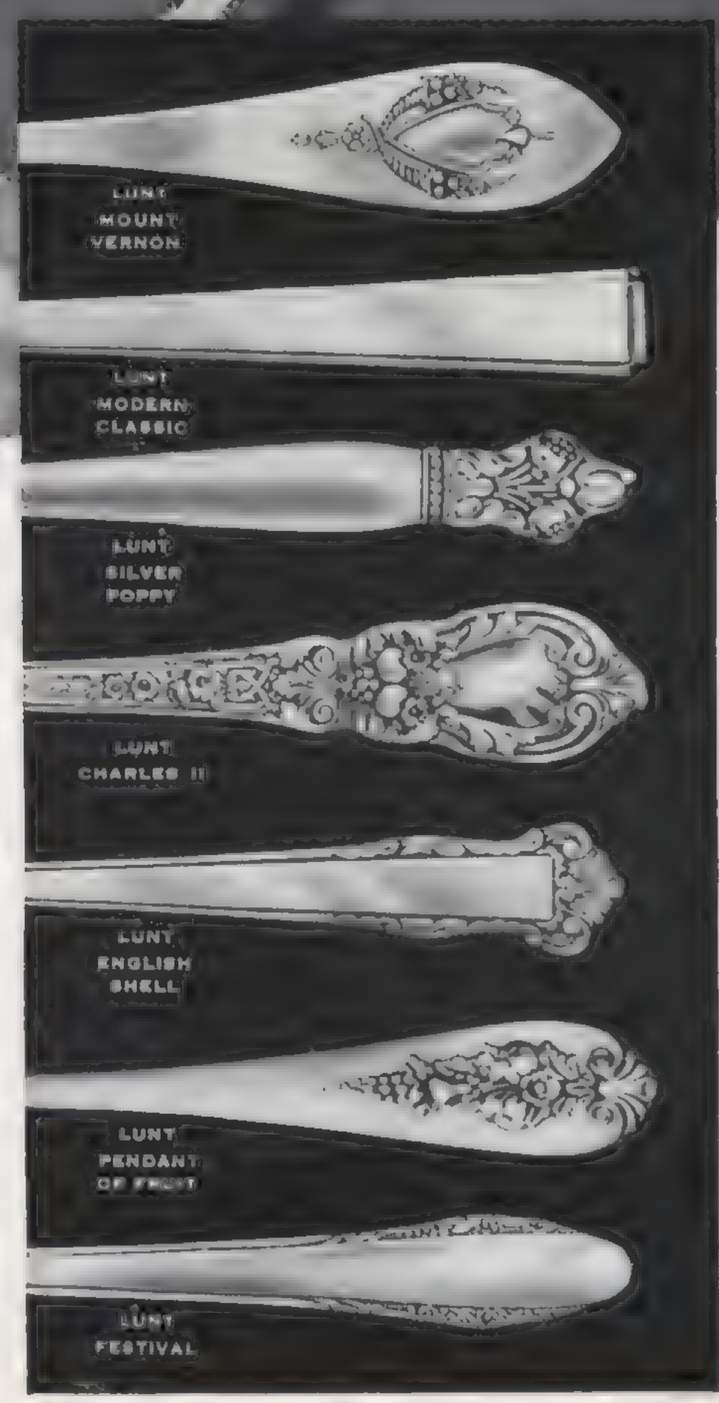
Put ingredients in a pan. When butter is melted, cover and let cook very slowly for 40 minutes. Serves 4.

Mrs. Francis Hallowell often serves

MONT BLANC

2 pounds of chestnuts
Butter
Cream
Sugar
Chocolate sauce (optional)

Take chestnuts and put them in cold water. Place them on a fire for ½ hour and peel them while hot. Pass the chestnuts through a strainer. Once strained, put in saucepan with butter, cream, and sugar. Reheat for short time, stirring all the while. Again pass through strainer directly onto a platter. Decorate with whipped cream on top or around the dish. Place the platter in ice box and serve cold. This dessert may also be served with hot chocolate sauce.



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CANASTA

(Continued from page 118)

stripping his hand to very few cards. Then it is fairly safe for the player on that opponent's right to do the same, because it is not difficult to discard to a weak hand. Moreover, you would have your opponent's weak hand discarding to your partner's strong hand.

2. DO YOU KNOW HOW TO SEIZE AN EARLY ADVANTAGE?

Remember that any hand—especially in the early stages—is controlled by the cards you hold and not the melds on the board. Collect cards as fast as you can, and trust your partner to do the same. Make a first canasta as protection against any sudden turn of play, but take your time making others. Try to keep your opponents outcarded from the start. This makes it difficult for them to discard, and insures you against their freezing the pack.

Also, watch your opponents' melds. Try to block them out of a first canasta by holding or melding the cards they need. Tempt them into stripping their hands, into making worthless melds, into taking useless packs instead of drawing toward a canasta. When you've gotten them to put down a wide spread of melds without length in any rank, and both of their hands fairly well stripped—then, they are at your mercy. You can make canastas after that in your own good time.

But while you are pressing this advantage, be alert to any sudden turn in their favour. Should they get a canasta, and appear to be in a going-out position, then dump your melds and grab whatever canastas you can.

3. DO YOU KNOW HOW TO PLAY WHEN YOU LOSE THE ADVANTAGE?

Maybe your opponents are as smart as you are. Perhaps they are trying to do all those things to you, and—with lots of luck, of course—they get the early advantage. In that case admit you are on the defensive, forget any faint hopes of winning that hand—and run. Don't, whatever you do, dissipate the cards that will give you a canasta and let you go out. When you're in such a spot you can't hope to discard safely. Throw the pack—time and again, if you have to—rather than kill your chances of ending the hand. A wild card to spare may help you out of your troubles, and that brings up the next question.

4. DO YOU KNOW WHEN TO FREEZE THE PACK AS A DEFENSIVE MOVE?

As for the *defensive* use of the wild card, there are two sets of circumstances under which it may be discarded. If your opponents have gone down for a high count, and you can not make yours and are not likely to make it soon—then throw a wild card on the pack. This can increase your chance of discarding safely, and perhaps hold the pack for your partner who may have or be close to his count. Your partner needs a natural pair, anyway, so the frozen pack adds nothing to his problem. He—or even you—may eventually get the needed count and go down with the pack. And if you don't, the opponents may be afraid you will, and play a running game.

The other opportunity to throw a wild card defensively occurs when you are squeezed for discards. By freezing the pack you vastly increase your chances of discarding safely. This is an excellent play when you and your partner have stripped one or both of your hands and are drawing to go out.

5. DO YOU KNOW WHEN TO FREEZE THE PACK AS AN OFFENSIVE MOVE?

Discarding a wild card is a good offensive play when the discarding side has a comfortably larger number of cards in its hands than has the opposition, and when the opposition's melds on the board are sufficient to guarantee a reasonable number of safe discards. But there are other things to watch for, too. If the discarding side has too many melds down, the opposition will also have safe discards. If the side discarding the wild card has a numerical superiority in cards, but most of them are in one hand, the partner with the weak hand is likely to be squeezed. This would be particularly dangerous if the partner with the weak hand plays in front of an opponent with a strong hand.

One of the best opportunities to use the wild card as an offensive play comes when one of the opponents strips his hand to make a difficult count, and the other opponent has shown that he can not support the melds with enough cards to indicate an early canasta.

When you have frozen the pack, let it fatten, and then picked it up, it is a good idea to make some melds for your partner to play on. If you have six-of-a-kind, play them all; if you have five-of-a-kind play three and hold the other pair; if you have four-of-a-kind hold them all—or play them if it will still leave you with sufficient cards in your hand. These are general rules only, the plan being to build toward canastas and, at the same time, to hold enough cards to allow you to re-freeze the pack if your opponents are still squeezed and showing no signs of going out on you.

When you play the wild card offensively, watch your timing and don't be caught with a handful of unmade canastas. When your opponents have a canasta, or look dangerously close to one, complete all you can—holding just enough cards to avoid a squeeze and allow you to keep drawing. The other thing to be careful about is that your *offensive* throw of the wild card is not, in fact, a good *defensive* move for them. In other

(Continued on page 146)

HANDS
that cross the sea!

Sure hands that hold the wheel...skilled
hands that turn master valves...deft
hands that place a delicacy on your plate...
willing hands that open a door...these are
the hands that cross the sea many times a year
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CANASTA

(Continued from page 144)

words, don't spend your wild card to take them off the squeeze. The offensive throw is supposed to keep the opponents from replenishing their hands by picking up the pack with one wild and one matching card. But toward the end of a hand—if they are trying to go out on you—they don't want the pack. All they want to do is discard safely until they can go out. By leaving the pack unfrozen you force them to feed cards to your melds on the board.

6. DO YOU KNOW THE DEFENSE AGAINST YOUR OPPONENTS WHEN THEY FREEZE THE PACK?

If your opponents caught you off balance and made a smart wild card throw, there simply is no *good* defense. But your wisest defense is the most painful—give the pack, as quickly as possible. There's a better than three to one chance of their getting it in the end anyway, and you will be making the best of a bad situation. Above all, try not to lose your own players and your wild cards by throwing them in the pack. You might get a canasta and go out suddenly while the opponents are still smacking their lips—but you will never do it if you spend your good cards one at a time, just to see the draw go around once more.

7. DO YOU KNOW WHEN TO MELD ON THE BOARD AND WHEN TO HOLD UP?

Naturally, you must meld to make your initial count, and to pick up the pack. Beyond that, don't make a meld unless you want your partner to play on it and are ready to try for a canasta in that particular rank, unless you are ready to play for out, or unless more melds on the board would add to the discarding difficulty of the opponents. A beginner makes the bad mistake of putting down a first meld, getting discouraged when his partner doesn't play on it, and then stripping his hand to put down a new meld. Take your time. Your partner may have all sorts of good reasons for not playing on your first meld immediately. And your side is not going to get anywhere if you weaken your hand beyond repair.

8. DO YOU KNOW WHEN TO PICK UP THE PACK AND WHEN TO REFUSE IT?

Pick up the pack whenever it gives you a needed numerical strength in cards, whenever it contains cards you need, and whenever it contains cards you feel it is important to keep from your opponents. But never pick it up just to make a new meld, or when it is so thin that it reduces rather than increases the size of your hand. And never pick it up when you need to draw toward completing a canasta.

9. DO YOU KNOW WHEN TO GO OUT AND WHEN TO KEEP THE HAND GOING?

The answer to that is simple—try to keep the play going as long as you have the advantage. Try to end it when you're on the defensive. But never go out for the mere 100-point bonus, or because you think the opponents are about ready.

Watch the score. Unless a hand promises you a really big total, try to end it before you go over 1,500 or 3,000. But try to play as long as you can when you are close to 5,000. When your opponents are over 3,000 set them back if you can and force them to try for the 120 count again. This is a particularly good move if your side is trailing and needs only a count of 50 or 90. Failing to watch and take advantage of the score has cost more games than any other single playing fault, according to Patricia Lightner, the Regency Club's crack teacher.

Try to keep in mind that big scores come from a lot of canastas. Your card total, the red three's and bonuses are so much trivia when it comes to reaching 5,000 points. Take them as they come along, but don't let them cloud the main purpose—to make canastas.

Just a few more points. All the better players today play the "big-hand" game. They attempt to draw the opponents off balance, freeze the pack, pick it up and re-freeze it. They collect cards by the dozen and aim at all the canastas they can make. They have no interest in the plop-plop-and-out style of play, and with good cards they will win a game in two or three hands. And that's your best game, if you can play it.

And, whenever you're on the defensive—or in danger of being—keep your hand flexible. Don't make additional canastas if it leaves your hand useless. And hold your going-out position at all cost if your side is in a bad spot.

And remember, Canasta is a partnership game. Whatever you and your partner do, do it together. One can't play a big, offensive hand if the other hand is stripped and on the defensive. If one partner holds up, the other must hold up. If one dumps his cards to play for out, the other must do the same.

If your partner is a weak player, that's too bad, but never make him nervous with your impatience. Protect your side against his mistakes—he will probably make plenty of them. If you are the weak player—but having read all this, of course, that's out of the question. From now on, you're ready to win!

[EDITOR'S NOTE: *A member of New York's Regency Club, Jesse C. Beesley helped Ottilie H. Reilly, the leading Canasta exponent in the United States, in the preparation of her book,* Canasta—the Argentine Rummy Game. *Mr. Beesley's recent book,* Canasta Tactics, *is in its second printing, and a forthcoming book,* Canasta Up-to-date, *will soon be published.*]

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THE PARTY SYSTEM

(Continued from page 105)

impersonal by decoration. And when you have two or three or four hundred people dancing and chattering and mingling cheerfully you have a gay room willy-nilly. A ten-piece orchestra with eight men playing continually (we tell you why later) is ideal, as there is usually less "sitting out" than at a house dance. Most hostesses have a favourite orchestra, though a hotel will provide one of course. If you plan to have champagne, allow one bottle per person. You may have a pleasant surprise and take a few bottles home —and at least you won't have an embarrassing one. If possible, vary the menu a little from the usual consommé-and-chicken-à-la-king—perhaps to clam broth and curried chicken, or crab meat au gratin, fish mousse with lobster sauce. Around New York, the usual charge is $4.50 to $5 for each person, plus the champagne ordered through the hotel, but there is no charge for the room or rooms.

THE DÉBUT BALL

If you're planning a big party, or a ball, or anything as important (and once-in-a-lifetime) as a début, it has become the custom to put the whole thing in the hands of a bureau which is equipped to handle the endless details of such an occasion. In New York, Mrs. Chester Burden and Mrs. Robert Littell have such a service (in Chicago, it's Miss Tucker). They are, as a consequence, in touch with both the newest places and the oldest forms. The Burden-Littell Bureau know who is the latest "talent," and any "new" ways of presenting, or decorating for a party. Plus that, they handle the endless minutiae of addressing envelopes, arranging with caterers to supply food, china, glass, marquees for country house dances, fire-proofed trees for city ballrooms. They also have a list of the season's débutantes and of young men of appropriate age. For with the American insistence on having two and a half dancing partners to every girl, a list can be very helpful and refresh the memory. ("Oh, that must be Nell's sister's boy, yes, we'll ask him," and "Now I remember him, Ann's brother roomed with him at camp.")

A very pleasant revival is that of ushers; young men appointed by the hostess (and distinguished by a white satin ribbon or white carnation) who "look after" out-of-town girls, or girls who don't know many boys, by introducing young men.

For a début ball there is no denying that a private house is the prettiest tradition, but in New York at least, very few hostesses have a house that size, and one may say that half the début balls are given in clubs (The Colony, the Cosmopolitan, the River Club) or in hotels (the Starlight Roof of the Waldorf, the St. Regis, the Plaza, the Ritz Carlton, Sherry's, and the Pierre), and half in country houses on Long Island (or within motoring distance of the city), in the spring, summer, and autumn.

In San Francisco the situation is the same—dances are either in the country, in country houses or at clubs (the Burlingame Club, the San Francisco Golf and Country Club) or in town (perhaps at the St. Francis or Fairmont) or, for afternoon receptions, the Bohemian or Francisco clubs. In Chicago, at the Fortnightly or Casino Club, or at the Blackstone, or Drake or Stevens hotels. In Boston, the Brookline Country Club, or the Ritz, the Somerset Hotel, or the Copley-Plaza see many a début, most very large dances.

A dance of this kind can be as "small" as 350, or as large as your list. In hotels, supper costs somewhere around $5, and is inevitably scrambled eggs, bacon (sometimes chicken), ice cream, coffee, Coca Cola, and milk—of which quantities are consumed. For a supper dance of 400, the usual allowance of champagne (French or American) is 20 to 21 cases. Most mothers feel that it is better not to serve whiskey to the young, and for their own friends have a table set up somewhere available, but in the background.

MUSIC

Good music makes a dance, as surely as mediocre music kills it. The size of the room establishes the size of the orchestra. The minimum is ten men. (At the Widener party in Philadelphia there were thirty.) Musicians are expected to play continuously. The union rule is five minutes rest every hour for each man. So no matter what size your orchestra is, it is never that size *all* the time. The point is to keep the men (and so the music) fresh 'till morning. The best men who work for Meyer Davis get $50 to $60 an evening for the first three hours; after that, $20 per hour in overtime. If waltzes are the favourites in your community, you may ask to have the string section increased. Meyer Davis says: currently the most frequent request is for "Just One Of Those Things," and "Wunderbar"; that there is an interesting revival of Dixieland jazz, played as it was originally. That he has few rhumba or conga requests, but that the young dancers are wild about sambas, any song from *South Pacific*, and Viennese waltzes.

DECORATIONS

If you're having a dance in a hotel or club you will probably want to make the room less formal. You might try banking tables around the dance floor with low flower arrangements. It makes for a more informal mood, with the dancers stopping off for a minute at the table of friends, or switching tables. And of course a table is always the easiest meeting ground for an out-of-town guest, or a visiting European.

If you're having a big ball in a big ballroom you can begin the transformation with trees. Florists will rent you already-fireproof-treated cedars and privet.

Ann Hagan, New York florist with a special flair for decorations, makes the following suggestions, which are effective (after all, a party

(Continued on page 149)

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DESIGNS FOR DRESSMAKING

Other views of the separates shown on pages 130-131

6934
6949

Blouse No. 6934: 1⅝ yds. 54" jersey. In 12 to 20 (30 to 38). 50c. Skirt No. 6949: 2⅝ yds. 42" satin. In 24 to 32 waist. 50c. Both "Easy-to-Make."
Blouse No. 6911: 2⅜ yds. 39" velvet. In 12 to 20 (30 to 38). 50c. Skirt No. 6910: 2½ yds. 54" gabardine. An "Easy-to-Make" design; 24 to 32. 50c.

6911
6910

6945
6949

6837
6950

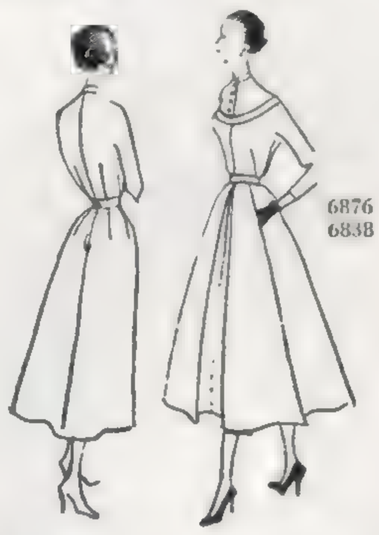
Shirt No. 6945: 2½ yds. 35" linen. In 12 to 20 (30 to 40). 50c. Long skirt No. 6949: 1½ yds. 54" broadcloth. "Easy-to-Make"; 24 to 32. 50c. Shirt No. 6837: 1⅜ yds. 54" jersey. Sizes 12 to 20 (30 to 38). 50c. Skirt design No. 6950: 2 yds. 54" flannel. In sizes 24 to 32. 50c.

6948
6881

Shirt No. 6948: 1 yd. 54" jersey. "Easy-to-Make" in sizes 12 to 20 (30 to 38). 40c. Skirt No. 6881: 1⅜ yds. 54" tweed. In sizes 24 to 32. 50c. Blouse No. 6946: 2¾ yds. 39" piqué. In 12 to 20 (30 to 40). 50c. Skirt No. 6577: 1⅛ yds. 54" broadcloth. 24 to 32. 40c. Both "Easy-to-Make" designs.

6946
6577

Blouse No. 6876: 2¾ yds. 35" linen. In 12 to 20 (30 to 38). 50c. Pleated skirt No. 6838: 4 yds. 35" velveteen. Sizes 24 to 32. 50c. Middy blouse No. 6940: 1⅝ yds. 54" jersey. Sizes 12 to 20 (30 to 38). 50c. Pleated skirt No. 6951: 2 yds. 54" flannel. Sizes 24 to 30 waist. 50c.



6876
6838

6940
6951

Yardage figures given are for blouse size 16, skirt size 28.

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THE PARTY SYSTEM

(Continued from page 147)

is a one-night-stand) and not too elaborate.

Hang rolls of solid-coloured paper from the moulding (use scotch tape, thumbtacks, or fine wire) and paint on flower bouquets or formal trees in tubs, and add three-dimensional paper flowers to the trees.

Another background, for walls or a panel: dark green paper, with bouquets of white baby's-breath and white tarlatan bows stuck on.

Use green flocked paper instead of a cloth on a buffet, and use plumy ferns at one corner.

If you're using card tables as supper tables, cut (with pinking shears) double thicknesses of tarlatan, into squares or circles. Use a footed goblet on the table, filled with real greens and fake flowers.

Make banners of paper and bamboo, and cover the paper with cutouts of fishes or roses or hats.

ONE WAY TO DO IT

One enterprising mother, who had the time and the energy to do it, organized a ball for her débutante daughter alone and singlehanded, without benefit of a bureau. Here is a synopsis of what it took to give one of the most successful débuts of last season on Long Island:

Eight hundred invitations were sent out, 601 guests came. (Note: the young men are getting better about answering their invitations.)

About 75 of the older generation were asked by telephone.

To find a man for the marquee and dance floor (with canopies connecting it with the house in *case* of rain) the hostess picked up the Classified and looked up "tents." As simple as that. The result: a brand-new, white scalloped marquee, and a 44 x 66 foot dance floor with an extra tent for the chauffeurs, and (very reassuring) a man to watch the guy ropes in case of a sudden storm.

With an out-door dance, lighting is of major importance. Again the lady turned to her Red Book and looked up "electric." After having prepared herself for a long and semi-technical explanation of what she wanted, she was charmed to find that the local company had been illuminating parties for years and would be delighted to oblige, and the whole property—every tree and bush and the marquees—were beautifully and effectively lighted.

With the help of the local greenhouse man, and a twenty-one-foot ladder, the hostess and her daughter wound the tent poles with pale blue ribbons twined with blue hydrangeas. White baskets (rented from a funeral parlour, if you must know) were filled with pink gladioli and

(Continued on page 152)

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THE BRITISH MONARCHY

(Continued from page 90)

throne and fewer still to die on it. Almost every progressive subscribed to the radical philosophy and believed that England, following the example of America, would become a republic.

Since then nearly the whole of the old world as well as the new has repudiated the conception of kingship. But, instead of growing weaker, the English Monarchy has grown stronger. It was far more firmly established in 1901 when Queen Victoria died than it was in 1837 when she ascended the throne. Today it is probably stronger and is certainly more popular than in 1901. When I was a boy, Socialist and Radical newspapers habitually attacked the Royal Family in the most insulting terms. Today they scarcely ever attack it at all. No British newspaper with a popular circulation could hope to maintain its sales if it did so.

This may seem curious, for since those days the British people have grown progressively more Radical and Socialist. They are probably far more so today than the Republicans and Democrats of the United States. Yet they have come to think of their Throne as an essential part of the democratic machinery of government. It seems as vital to them as their Parliament: it is, indeed, as the ancient forms of their government have it, a part of their Parliament. All legislation is enacted by "the King in Parliament"; all bureaucratic edicts are issued in the King's name. Yet the King, who is an integral part of this ruling machinery, never opposes the popular will. In all political matters he accepts the advice of his Ministers, whom he appoints from the parliamentary leaders of the Party commanding the largest number of popular votes.

Yet the King of England is no rubber-stamp. No one who knew Queen Victoria, King Edward VII, or King George V, or knows the present King, would dream of describing any one of them as a cipher. All have been men and women of remarkable personality and character, already strong by nature and developed to the highest degree by the responsibilities and prestige of their great and unique office. The hereditary King of England is as much a personality as the elected President of the United States. King Edward VII and George V, for instance, were as impressive to meet as either Theodore or Franklin Roosevelt. Queen Mary is perhaps the most distinguished public woman living in the world today. Her daughter-in-law, the present Queen of England, and her granddaughter, the Princess Elizabeth, are the centre, in their own right, of every stage they occupy.

What has happened is that the British—a people with a genius for political evolution rather than revolution—have resuscitated an ancient and elsewhere discarded institution and, in adapting it to suit the needs of a new age, have once more overhauled and outdistanced their rivals in political progress. Through their reluctance to change old names and forms, this sentimental but fundamentally practical race has hit on a political device which is not an anachronism, as it might seem to superficial observers, but a most efficient and up-to-date piece of political mechanism. It has accounted for the astonishing cohesion and elasticity of the British people during the past forty years in the face of a series of shocks and disasters that would have shattered any other polity. While almost every other nation in the old world has been fatally rent, Britain has passed through war and change without bloodshed and without disorder. Indeed, there has been less internal bloodshed and disorder in the England of the storm-wracked nineteen forties than there was in the rich and prosperous England of the long Victorian peace. And this has been due, I suggest, not so much to the boasted temperament of the race as to the steadying and unifying influence of the unchanging Throne.

The institution of kingship was originally based on the need of associated man for a continuing tribal symbol and the identification of that symbol with the Deity or Providence. Because the King represented the nation, he was held to be divinely inspired and therefore supremely capable of ruling. This assumption often led to absurd and irrational situations in which weak, foolish, or vicious hereditary sovereigns endangered the peace and unity of their realms by their unfitness for the tasks committed to them. Indeed, their very kingship—the remote ivory towers in which they dwelt and the unreal adulation with which they were acclaimed—tended to unfit them for their functions. They grew up in palace hothouses and lived in a cloud-cuckoo world of professional flatterers. Most of the crowned rulers of eighteenth-century Europe were unfit to rule: many of them were insane. King George III of England, though in some ways a good and honest man, was an example of this. So were his disreputable and quarrelsome sons.

But the English, in their slow, cautious but eminently practical way, had already begun to modify the power and, therefore, the political fallibility of hereditary kings. They had started to do so in the seventeenth century when they went so far as to cut off the head of one and to dethrone another. They thereby established parliamentary control of the royal purse strings, the supremacy of the House of Commons, and the responsibility of the King's Ministers to Parliament. Instead of discarding hereditary kingship they prevented it from endangering the realm through acts of personal misgovernment. They now proceeded further. Recalling the original function of monarchy as a unifying and uplifting symbol, and profoundly shocked by the immoral and undignified conduct of George IV and Queen Caroline, they insisted that their Kings and Queens should represent in their public appearances and private lives the popular and

(Continued on page 151)

THE BRITISH MONARCHY

(Continued from page 150)

moral ideals in which the nation believed. It was characteristic of England and of England's history that the chief pioneers of this new revolution should be the members of the Royal Family itself. They thus anticipated and led public opinion. George IV's daughter, Princess Charlotte, began the revolution in the heyday of the Regency. After her death, her cousin, Queen Victoria, revived it.

Since then the successive sovereigns of England, members of their family, and their constitutional and personal advisers have studied to ensure that the British people's highest standards of public service, dignity, morality, and decency should be consistently upheld and displayed on the Throne. Those standards may have varied from age to age, but, whatever they have been, the Kings and Queens of England since 1837 have faithfully mirrored them. They have established beyond question the modern function of the Crown and the duty of its wearer.

It is often said that the British Commonwealth of Nations is a family. Its members, as they grow to maturity, are free to act as they please. But they continue to act together. They do so from long usage and from affection freely given. The only political institution which they share today in common is the Crown, and it is an institution which, like the family, has no compelling force or sanction for those of mature years. Yet by its existence and example the Crown binds them with links, as Burke said, light as air but strong as iron. Both in Britain itself and throughout the Commonwealth it enables every man to identify the political union of which he is a part with his own home and family. When the King and Queen ride together to St. Paul's to give thanks for their wedded life, they do what all the millions of husbands and wives over whom they reign feel they themselves need to do; when they dedicate their lives to God or the great cause of human freedom, they so dedicate every family and home in their Commonwealth. When the King's daughter stands before the altar with her betrothed, she symbolizes the marriage of every man's daughter. When in 1940 the Nazi Stukas dive-bombed Buckingham Palace they struck at the home of every Briton. In every moment of crisis and national emotion in the past fifty years the British people have turned instinctively to the enduring Throne and to the familiar, cherished family which occupies and surrounds the Throne. The wonders of modern science—the radio and the cinema—have made it a thousand times more familiar than in the past. The King and Queen—the living heart of the widest political union in the world—symbolize the ideals that every British man and woman honours and wishes to see preserved. They stand for honesty, kindliness, and decent, honourable living, and standing for it themselves, they help to make the State, of which they are the symbol and core, stand for these virtues too.

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THE PARTY SYSTEM

(Continued from page 149)

placed in the corners. The supper tables were covered with pink tablecloths, and conch shells were filled with garden flowers.

To handle the always complicated business of parking hundreds of cars, the lady enlisted the help of the local town fire brigade for $10 each.

A New York caterer arrived in a convoy, with food and service (chairs, glass, china, coat racks, supper tables, and 12 butlers and a majordomo). Supper was served from 12 to 3, and veered from the usual—cold meats and salad, cheeses, hot chipped beef, French bread cut in thick slices, ice cream, cake, coffee, champagne, and milk. There were hamburgers which were prepared by the local butcher and cooked on a big outdoor grill borrowed from the local chapter of the British War Veterans.

The lady-in-question considered the most important requirements for a successful ball: good music, a good floor, and good champagne (she served the best French champagne to the youngsters); but a small hard-liquor bar for the elders was in the house itself and under the observant eye of the family butler. At that, she reported, the empty milk bottles which met her eye the next morning seemed to stretch into infinity.

NEW QUESTION

(Continued from page 81)

at half the young parties by Christmas—with young men in black or white tie.

5" from the floor, and straight, is the longest black-tie dress to look new and correct in the restaurant-theatre world. It is a dress of stature; its elegance the more so, when worn with a hat. Without a hat it can be an almost conservative dinner dress to count on for party after party.

?" from the floor is the new, important, uneven hemline varying, variously, but with a long look to at least a part of it. It is meant for black or white tie. It will almost surely be the most exciting *and* accepted new ball dress of the year—its mercurial hemline its fascination and its news.

0" from the parquet all around continues to be *better* than news as a ballroom skirt length. It is *the* black or white tie dress, *the* romantic ideal with which the new beauties are compared, and which they must rival this winter of '49-'50. Any questions?

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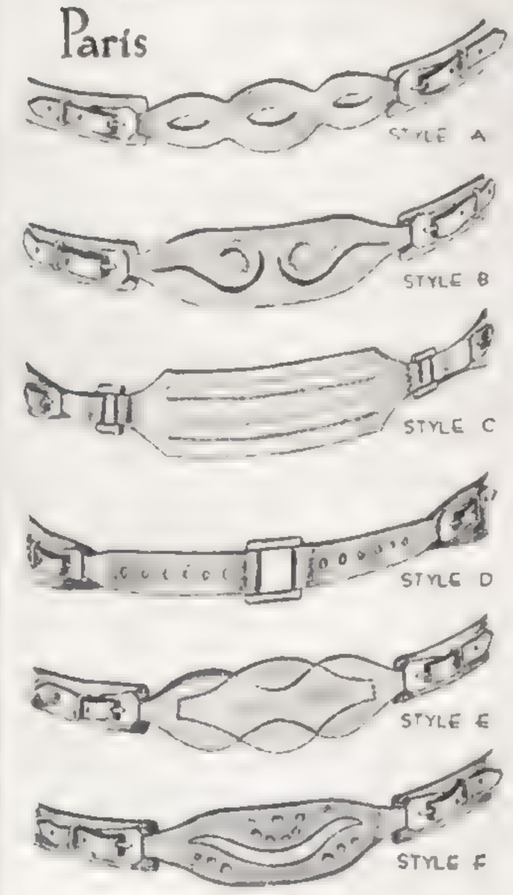

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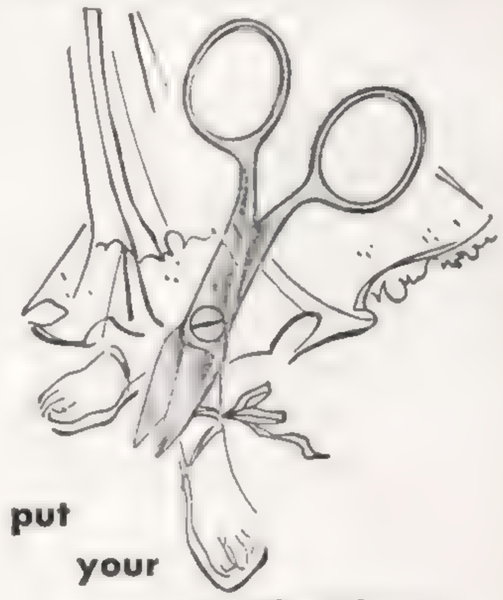

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EDUCATION

(Continued from page 125)

science, being necessarily the study of things, can leave unanswered all the questions which the fathers of our Western civilization sought to answer first of all, and in doing so, believed themselves to be giving other generations the only education worthy of the name. Whatever one may think about the merits of modern education, it should surely be a matter of the greatest concern that from it has vanished so large a part of the educational tradition which framed our Western society and which in the last 2,000 years has created the Western culture in which we live.

There are, I know, many people who regard these fears as quite unjustified. They argue that Greek thought and the Christian religion belong to the pre-scientific period and their teaching upon man and society represents only the stumbling intuitions of men who had to work without the instrument of scientific analysis and in an atmosphere impregnated by the magic, the mysticism, and the fear generated by an untamed universe. Today they claim that mankind has undergone a change as striking as the first discovery, say, of tool-making or the wheel. The scientific method, the application of controlled research to natural phenomena, has opened up an entirely new world, and the reign of science is on the verge of being extended from the study of inanimate matter to every aspect of the life of man. The old attempts to define good and evil, to train the will and to create the good society, will now be replaced by a scientific study of the nature of man, of his social needs, and the collective organization best able to fulfill them. Sociology and psychology will become exact sciences, and then it will be discovered that the dropping of religion, philosophy, and morals from the education has marked not an impoverishment but a liberation of the spirit of man.

There is, admittedly, something attractive in this vision of science clearing away all the cobwebs of the mind, and setting forth a way of life which is rationally obvious and perfectly easy to fulfill, since it fits man as closely as do his biological functions. The difficulty is, however, that it bears very little relation to man in himself. Science has achieved a tremendous advance by using perfectly reliable instruments to study physical data, whose changes occur with predictability and according to verifiable laws, but a moment's reflection will show that it is almost impossible to apply these methods to man, or man in society. In the first place, man is only to a limited extent predictable. It may be possible to produce nine out of ten men, or even nine hundred and ninety-nine men out of a thousand,

(Continued on page 154)

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EDUCATION

(Continued from page 153)

whose social habits are so fixed and whose conventionality is so rigid that their behaviour can be forecast almost as accurately as that of an ant heap, or even of a material substance. There is both an animal and material element in man which is reasonably susceptible to the scientific method, but the 1000th man may be a St. Francis of Assisi, or a Nietzsche, a Lenin, or, heaven help us, a Hitler. All rules of predictability break down, all forecasts based upon observable behaviour prove false, and yet in human societies it is precisely these men who are most likely to have a profound social effect. It is particularly true in the Western tradition, where the greatness of individuals has, thanks to the Greco-Christian background, been given far greater scope than anywhere else.

Nor is it simply a question of the subject matter. When the sociologist or the scientist examines human behaviour, he can not subtract from the equation the fact that he himself is a man, and that man is more than a rational being. He is, in Professor Niebuhr's telling phrase, a "centre of vitalities"—of wanting, of loving and hating, of ambition and fear. It is almost impossible for him, when studying other men or the behaviour of other men, to produce what might be called a "clinically pure" reaction. This is particularly true the more the object of his study is contemporary with him. It is just not possible at this present time for the Western mind to produce a totally unbiassed account of, say, the Soviet system. Even our most objective studies are impregnated to the core with our own conception of what is good and evil. As for the Soviet attempts to assess our civilization, they belong to the mythological rather than the scientific method of thought. I can not find any really convincing argument for the idea that rational study can become a substitute for the teaching of ideals and standards, and of ideas of good and evil. Any decision about man's behaviour or about the society he ought to live in already involves judgments of good and evil, and we can not create standards by a study which already demands standards before it can be effectively undertaken. The formula of building a bridge can be worked out from the nature of steel and a calculation of stresses and strains, but before you can lay down a viewpoint for society, you must know what you mean by man and his nature and what you believe the good life to be in society. If man is a collective unit, a somewhat wayward and unpredictable ant or bee, your view of the good life will be quite different from the one held by the believer in freedom, with all the risks, tragedies,

(Continued on page 155)

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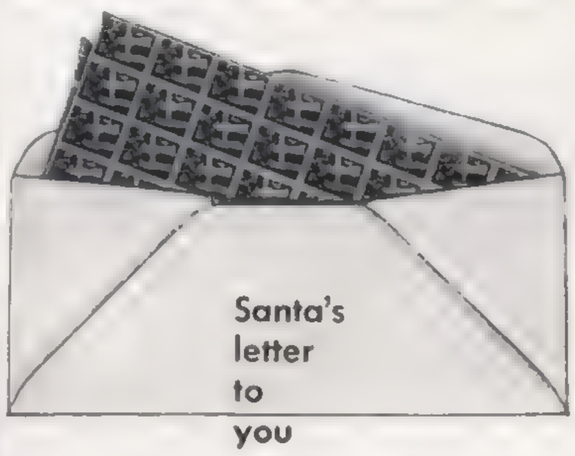

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EDUCATION

(Continued from page 154)

and infinite possibilities that freedom entails. It is really once again the question of Plato's prophetic words—"the science of good and evil" precedes sociology and psychology. They can not be a substitute for it.

There is, however, another type of objection to the plea that education should once again reflect the moral order upon which Western society was built. It is quite simply that the man in the street does not need to be bothered about things like "agonies, ecstasies and man's unconquerable mind." Western civilization has achieved for him a very high degree of material well-being. He can live out his life with his family in decency and reasonable comfort. Society provides him with not too strenuous work for his livelihood and an infinite choice of amusements for his leisure. He can travel; he can meet his friends. And the fact must be faced that, given all these things, he does not show any very great sense of metaphysical curiosity. Why all this concern and bother about civilization, and religion, and the moral order, when if you give the average man a decent standard of living, he will probably be all the things the moralists want him to be—a kind father, a steady worker, a loyal husband, a decent member of society?

I think this kind of argument is much stronger in practice than in theory. Very few people would actually get up and make a case for purely pragmatic education on the basis of such an outlook, and, indeed, most people, I think, would disclaim the statement that comfort and security were enough. But, in fact, the view must be considered because it is the practical philosophy of so many millions. While the Marxist preaches like a prophet in the lonely wastes of Russia that materialism is enough, it is practiced assiduously by a great mass of people living in the free societies—in America, in Britain, in the British Commonwealth, in Scandinavia. Practical materialism is the basis of our society to an extent we sometimes overlook, and it could perhaps be argued that the kind of education we give is sufficient to keep this kind of society in being. However, I am not one to believe that "education for comfort" is sufficient for the maintenance of the free world. In the first place, I believe that the great crises of life itself are enough to set man in search of the truth about himself and about his living. Birth, death, separation, loneliness lead us back to ask the wherefore of our existence, and lead us back to questions which "education for comfort" will never unravel for us. And even without great upheavals, all is not well with our material society. One of the great functions of poets is to see through the surface of society to the spiritual tur-

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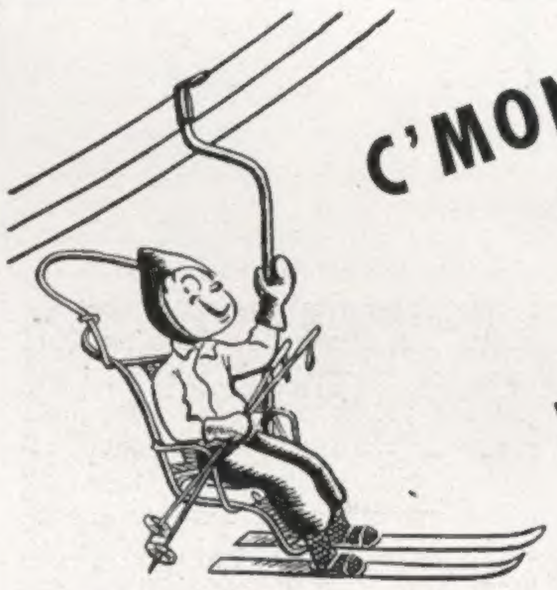

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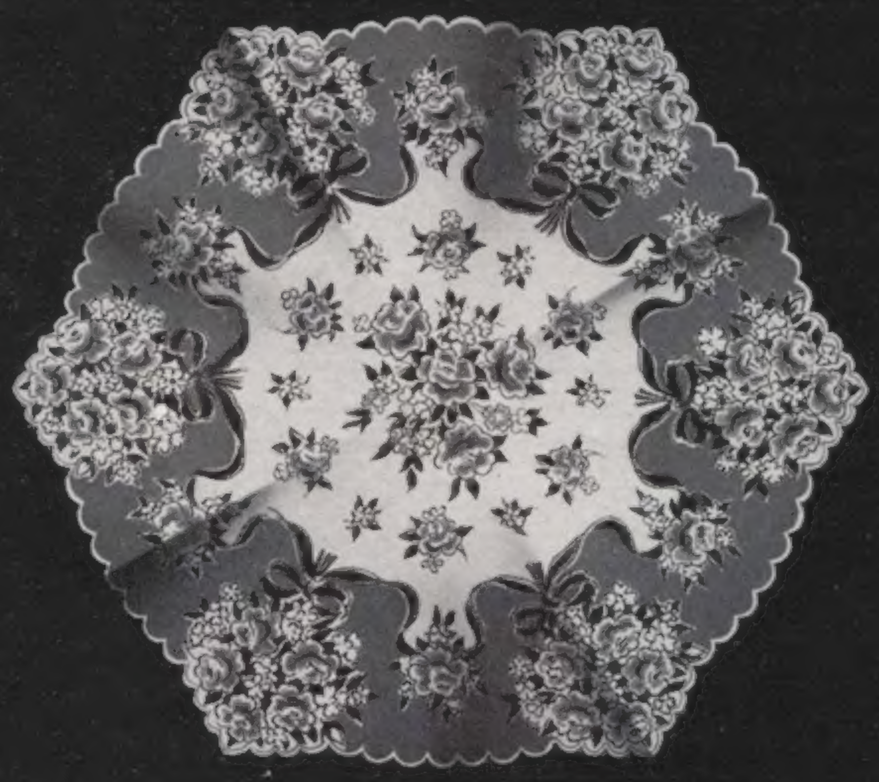

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EDUCATION

(Continued from page 155)

moil beneath, and do we not see in our Western society today something which T. S. Eliot has seen for us? The worry is there.

". . . the strained time-ridden faces
Distracted from distraction by distraction
Filled with fancies and empty of meaning
Tumid apathy with no concentration,
Men and bits of paper, whirled by the cold wind."

Nor is it simply a question of uneasiness. If we look back over our Western past, there have been other periods when quiet, commercial prosperity has seemed enough—in the Britain of Sir Robert Walpole, in the Dutch Republic, in the France of Louis Philippe, in the "boom and bust" of the twenties. But, in fact, these periods have, as we now see, played no part in the preservation of free society. They have been times of stagnation, whereas eras in which freedom has grown have always been times of belief and hope and faith.

The inadequacy of practical materialism and the underlying hunger of the human heart are not the only reasons for believing that "education for comfort" is not enough to preserve a free society. The chief reason why it seems to me that education today must restore the old habitual vision of greatness is quite simply that in the 20th century new visions have arisen to take its place. The 20th century is not favourable to freedom. The typical products of the last fifty years have been various forms of the total state claiming total allegiance and drowning personality in the collective unit. In one sense, these new faiths spring from the failure which we have already noted of Western society to keep its faith bright and its moral idealism constantly renewed. The old social order has not withstood the shattering impact of industry and scientific invention. Western society has not yet discovered an adequate shape for a free community under industrialized conditions. So, faced by the recurrent insecurities of industrial society and by the waning of belief, men have turned to Communism, Fascism, and National Socialism and accepted their claim to give man the answers he seeks and to tell him the whole truth about himself and society.

Now if one thing is certain about mankind, it is that faith will conquer no-faith, and that a pragmatic and practical approach to life, which shirks the deeper questions, and which is content to substitute comfort for morals and gadgets for purpose, will never withstand the crusading fervour of the new totalitarian faiths. We may smile at the accusations of heresy hurled from the Kremlin at Tito, or be inwardly amused at the spectacle of Western scientists travelling to Moscow to claim Stalin as the father of science, but we should not underestimate the deadly religious earnestness which drives these people on, nor the strength of the vision which they have made their own. This can only be countered by drawing on the deepest resources of free society, by a restoration of its faith.

Admittedly, this presents a problem to the Western world, since in our education we can not impose a rigid pattern or copy the techniques of the dictators in their dragooning of school children and students, but there is surely a middle term between the total thought control of the totalitarian régime and the intellectual and moral indifferentism which prevails in so many of our universities on all questions concerning the real purpose of life. It is surely not impossible to restore to our high school and university education the study of what our own civilization has universally recognized to be both great and good—the ideal of virtue and of citizenship of the Greeks, the concept of holiness and humility of Christianity, the vision of brotherhood implicit in both, and its realization in a world-wide society which is both fraternal and just. We shirk this vision of greatness today. We leave to others all inspiring pictures of the future, and we have handed over to the collectivists the hopes and fears of mankind. I do not see under these conditions how a free society can long survive. Faith moulds society; ideas make man. If we banish from our education the traditions that made us great and free, I do not believe that material success, however brilliant, will save us from eclipse.

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